Doctor Who Christmas Bonanza! P. 18

COLLECTOR'S COVER 1 OF 3

Entertainment WEEKLY

Stephen Colbert AS BILBO

BYE-BYE, BILBO!

STEPHEN COLBERT Gets Into Costume—And Hosts Our Epic *Hobbit* Farewell

Inside Colbert and Peter Jackson Talk Magic, Mordor, and Much More!

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GAME OF CLONES Tolkien superfan Stephen Colbert depicts iconic characters from the *Hobbit* films, including Gandalf, for an EW photo shoot

Features

24 COVER Stephen Colbert & *The Hobbit* As he preps for his final days as the host of *The Colbert Report*, Colbert is also bracing for the end of the *Hobbit* trilogy. To help ease the pain (for all of us), EW asked if he'd like to write this cover story. And interview Peter Jackson. Welcome to geek heaven.

36 Paul Thomas Anderson The director takes us on a tour of the broad streets of Los Angeles and broken souls of his masterworks.

BY DAVID ANSEN

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CORRECTION
In our feature on Mike Nichols (#1340), we mistakenly left off the credit for Bob Willoughby/MPTV Images for the photos from Carnal Knowledge *and* The Graduate.

F/X HAIR: CHRISTAL SCHANES/FEATHERLIGHT WIGS; F/X MAKEUP: JOSHUA TUR/DESIGNSTODECEIVE.COM; WARDROBE STYLING: PAUL BOOTH/WETA FILMS; PROP STYLING: SHAWN PATRICK ANDERSON/BRIDGE ARTISTS; WARDROBE DESIGN: BOB BUCK, ANN MASKREY & RICHARD TAYLOR FOR WETA FILMS

Photograph by **RUVEN AFANADOR**

THE COVER SHOOT

To buy your favorite or collect all three, go to *ew.com/hobbitcovers*

A TOLKIEN OF GOODWILL

His TV alter ego may claim to be a champion of middle America, but the real Stephen Colbert is all about Middle-earth. The comedian and world's biggest J.R.R. Tolkien fan lived out his nerdiest fantasy when he dressed up for EW as three iconic characters from Peter Jackson's *The Hobbit*: Gandalf, Legolas, and half-size hero Bilbo Baggins, who's seen here getting a pedicure from Ashley Chang of the Dashing Diva salon. The actual costumes were sent to EW from New Zealand, as was a wardrobe expert, Paul Booth, who helped make Colbert's transformations all the more convincing. "When he put on Bilbo's outfit, he looked like he was 3'7" all of a sudden," says EW photo editor Michele Romero. One of the gamest cover subjects in EW history, Colbert even brainstormed ideas for the shoot. "Just don't try quoting Tolkien to him," says Romero. "He *knows* that stuff." *—Keith Staskiewicz*

EW MORE ON EW.COM
For exclusive (and hilarious) video of Colbert's cover shoot, go to ***ew.com/hobbit***

ON THE COVERS
Stephen Colbert photographed exclusively for EW by Ruven Afanador on Oct. 24, 2014, in New York City

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Logo design by Matt Lehman

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN JANUARY, APRIL, MAY, JULY, AUGUST, SEPTEMBER, NOVEMBER, DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 135 W. 50TH ST., NEW YORK, NY 10020. MELISSA MATTIACE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 88838162IRT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, POST OFFICE BOX 30608, TAMPA, FL 33630-0608, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES.
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Photograph by **RUVEN AFANADOR**

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The Week's Best SOUND BITES

"We don't need a Kramer, and if we needed one, Morgan's more that energy."

—Danny (Chris Messina), warning new neighbor Peter (Adam Pally) not to stop by uninvited, on *The Mindy Project*

"Dear Lord Santa, this year please bless me with a calendar of Australian firefighters holding puppies in casual settings."

—Tina on *Bob's Burgers*

"What woman goes on a hike and brings 12 condoms?"

—Cheryl (Reese Witherspoon), realizing she may need to pare down her supplies, in *Wild*

"Soon you'll know that my email is cuterthandavefranco@aol.com. My password is littlejamesiecutiepie."

—James Franco, joking about the hacker attack on Sony PIctures, on *Saturday Night Live*

"What's wrong with a lonely boy in his room videotaping himself shaking his groove thang to George Michael?... Yeah, I hear it now."

—Adam (Sean Giambrone), rethinking his explanation for how he broke his arm, on *The Goldbergs*

"Melissa Joan Hart might be the only person making more money than Allison Williams tonight. #MakeThatPaperLadies #PeterPanLive"

—Anna Kendrick, live-tweeting *Peter Pan Live!* (and the commercials)

"You look like a porn actress who's recently got her real estate license."

—Micah (Jolene Purdy), after Nina (Eliza Coupe) asks if she looks like the type of lawyer who takes deals, on *Benched*

"If you had ended up with me instead of Brad Pitt, our portmanteau, Stewart Jolie, would have been Stolie. We could have been a vodka brand."

—Jon Stewart, imagining an alternate reality with *Playing by Heart* costar Angelina Jolie, on *The Daily Show*

"Eric Frank eye-banged me at drop-off. He's like a divorce-seeking missile."

—Abby (Lisa Edelstein), worrying everyone knows about her marital woes, on *Girlfriends' Guide to Divorce*

BOB'S BURGERS: FOX; MESSINA: EDDY CHEN/FOX; WITHERSPOON: ANNE MARIE FOX; KENDRICK: JASON LAVERIS/FILMMAGIC; GIAMBRONE: BOB D'AMICO/ABC; FRANCO: DANA EDELSON/NBC; PURDY: ISABELLA VOSMIKOVA/USA NETWORK; STEWART: MARTIN CROOK/COMEDY CENTRAL; EDELSTEIN: CAROLE SEGAL/BRAVO

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*The **Top 10** Things We Love This Week*

THE MUST LIST

1 WILD

Reese Witherspoon gets down and dusty as Cheryl Strayed—the memoirist who hiked 1,100 miles along the Pacific Crest Trail—in this focused and uplifting (and Oscar-scented) tale of self-seeking adapted by Nick Hornby. *(R)*

2 REGARDING SUSAN SONTAG

The complex life of the cultural icon is investigated in Nancy Kates' passion-filled HBO documentary about Sontag's evocative views on the world—and the world's often polarized view of her.

3 PENGUIN CHRISTMAS CLASSICS

For lit nerds and loved ones who are notoriously hard to shop for, you can't go wrong with these five festively bound classics, including tomes by Charles Dickens, Louisa May Alcott, and Anthony Trollope. Their size makes them perfectly stocking-stuffable.

4 THE KINKS: THE ANTHOLOGY 1964–1971

It's been half a century since "You Really Got Me" blew the garage doors off, but the Brit-rock icons sound as vital as ever on this remastered collection of hits, interviews, and B sides.

Illustration by **JESSE LENZ**

5 TOOTSIE

How has the Dustin Hoffman classic never been given the Criterion treatment until now? The story of a struggling actor who dons a wig and shoulder pads in order to get hired is really an affecting drama in comedy drag. *(PG)*

6 POP-UP OP-ART: VASARELY, by Philippe UG This gorgeously three-dimensional tribute to the "father" of Op art is an optical illusion in which patterns seem to be moving. Each of the seven spreads is endlessly hypnotic and weirdly calming.

7 JINGLE BELL ROCKS! In this kooky documentary about Christmas-music obsessives, Wayne Coyne, John Waters, and other jingle junkies attempt to explain their abiding love for the songs even Santa must get sick of. *(NR)*

8 BLACK MIRROR Hailed by critics as this generation's *The Twilight Zone*, the dystopian British drama about anxiety in the digital age is the best sci-fi show you've never seen, and it's finally available on Netflix. Binge on all six episodes before the Christmas special airs on DirecTV Dec. 25.

9 HERE'S THE THING podcast Alec Baldwin is back for another lively season of his biweekly podcast. Download his 53 archived conversations—the guest list is a who's who of the best and brightest—and subscribe for his latest interview, with his *Still Alice* costar Julianne Moore. *(iTunes)*

10 TOP FIVE Chris Rock blasts back with a blisteringly funny character-driven comedy that plays like a Woody Allen movie filtered through Rock's own razor-sharp stand-up mindset. It skewers the entertainment business as entertainingly as possible. *(R)*

(OPPOSITE PAGE) *WILD*: ANNE MARIE FOX; SONTAG: WILLIAM F. SAURO/NEW YORK TIMES CO./GETTY IMAGES/HBO; (THIS PAGE) *TOOTSIE*: EVERETT COLLECTION; *JINGLE BELL ROCKS!*: MITCHELL KEZI; *BLACK MIRROR*: DIRECTV; BALDWIN: CINDY ORD/GETTY IMAGES; *TOP FIVE*: ALI PAIGE GOLDSTEIN

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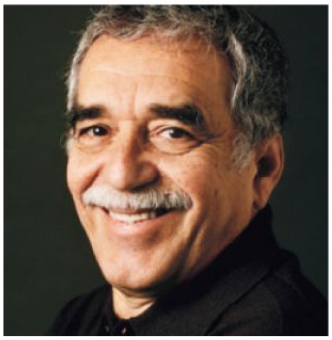
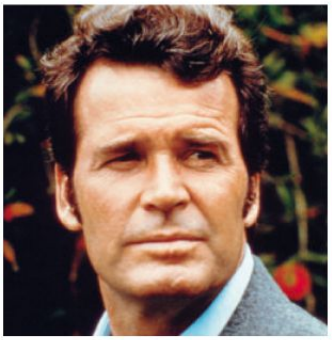
NEWS AND NOTES



GABRIEL GARCÍA MÁRQUEZ

MAYA ANGELOU



JAMES GARNER

LAUREN BACALL

JAN HOOKS

TOMMY RAMONE

RUBY DEE

MIKE NICHOLS

HAROLD RAMIS

PHILIP SEYMOUR HOFFMAN

JOAN RIVERS

ROBIN WILLIAMS

Late Greats 2014

A look back at the irreplaceable legends who left us this year—by the artists who knew them best

MARQUEZ: ULF ANDERSEN/GETTY IMAGES; ANGELOU: PERRY HAGOPIAN/CONTOUR BY GETTY IMAGES; GARNER: NBC/PHOTOFEST; BACALL: SILVER SCREEN COLLECTION/GETTY IMAGES; HOOKS: CBS/PHOTOFEST; RAMONE: PETER MAZEL/SUNSHINE/ZUMAPRESS.COM; DEE: ANTHONY BARBOZA/GETTY IMAGES; NICHOLS: © STEVE SCHAPIRO/CORBIS; RAMIS: VERA ANDERSON/WIREIMAGE.COM; HOFFMAN: JEFF VESPA/CONTOUR BY GETTY IMAGES; RIVERS: © 20TH CENTURY FOX/COURTESY EVERETT COLLECTION; WILLIAMS: TODD PLITT/CONTOUR BY GETTY IMAGES

NOV. 6, 1931 *TO* **NOV. 19, 2014**

Mike Nichols

BY / ANTHONY BREZNICAN

YOU DON'T EXPECT someone as smart as Mike Nichols to be so damn funny and charming. There was always something intimidating about that fearsome intellect. But part of what made the director of *The Graduate*, *Who's Afraid of Virginia Woolf?*, *Carnal Knowledge*, *Working Girl*, and *Silkwood* such a vital storyteller was his ability to show us who we are without malice or condescension. File his films under "constructive criticism" for the human race.

A former comedian who broke into show business in the 1950s as part of the sketch duo Nichols and May, he became a filmmaker who never shied away from our darker sides, but always found a way to illuminate them with the warming glow of absurdity. His was a bittersweet sophistication, with a wink.

In trying to find someone worthy of paying tribute to Nichols, there proves to be no better eulogizer than Nichols himself (with a little bit of help from Eugene O'Neill). Diving into a recording from a conversation about his last film, 2007's *Charlie Wilson's War*, there he is, talking about the rapscallion politician played by Tom Hanks, but also defining himself: "Anybody who tells the truth, especially by themselves, is a very compelling figure."

The trick, he said, to telling a story that resonates through the ages is not getting hung up on the here and now. "Relevant to our times is a confusing prospect. We all know and love what Mary Tyrone said in *Long Day's Journey Into Night*: 'The past is the present, isn't it? It's the future, too.' I don't know if you can say anything better than that. Nor anything truer. You can't argue with it.

"The job of people like us who tell stories is to stay where you are," Nichols continued. "The reason *Long Day's Journey* is the great American play about family, and about the country, is it is where it is, it happened when it happened. Yes, it contains the past, and it contains the future, and it contains our present. That's why we sit at plays like that, or *Death of a Salesman*, and weep."

That's why generations to come will do the same (and also laugh) with the films of Mike Nichols. He showed us what we were, and will always be. He was a man of his time and yet—timeless.

—

Nichols died of cardiac arrest in New York.

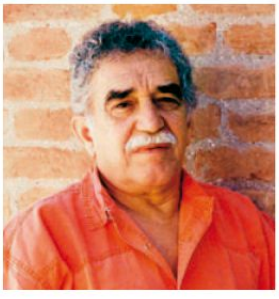
NICHOLS: TONY CENICOLA/*THE NEW YORK TIMES*/REDUX; MARQUEZ: ROBERTO GRAZIOLI/LUZ/REDUX; RIVERS: ALAN SINGER/NBCU PHOTO BANK/GETTY IMAGES (4)

MARCH 6, 1927 *TO* **APRIL 17, 2014**

GABRIEL GARCÍA MÁRQUEZ

"The only regret I will have in dying is if it is not for love."

—LOVE IN THE TIME OF CHOLERA



JUNE 8, 1933 *TO* **SEPT. 4, 2014**

JOAN RIVERS

BY **SARAH SILVERMAN**

Joan Rivers was not done. At 81 she had lived a life that could jam-pack 10 lifetimes. But she wasn't an average person. She wasn't done. She left us unfinished.

She was as vital last August as ever—in fact, she was doing her best work. She once said she didn't feel she found her comedic voice until she was 70. I love that.

For true-blue stand-up comics like Joan Rivers, there is no endgame. It's a process. A lifestyle. The only thing that was going to stop Joan from being a comic was death. So, touché, death. And f--- you very much.

She was an expert writer and actress—so seamless you didn't see any of it. Hidden in plain sight. And it kills me that she never was seen as the actress she was, because I know it bothered her.

Joan had that underdog mentality that was the motor behind everything she did. And when things were good it was no reason to stop or rest or pause for a little pat on the back. Jesus Christ, they had to tape *Fashion Police* at zero o'clock in the morning so she could shoot her 7 million other shows.

She loved fiercely, was passionate—you did NOT want to get on her bad side—and was a professional doting grandma and meddling mother. (Two years ago, as I was leaving the E! studios after doing an episode of *Fashion Police*, she screamed down the hall after me: "Find someone for Melissa!") Anyone who knew Joan knew that she had only one true love, and that was her daughter, Melissa. Her Missy.

Joan Rivers was a comic to the marrow. She was hardcore and tough as nails, but inside there was this soft, gooey, giant-hearted, übersensitive inner core. And whether we knew it or not, that's what we loved about her.

I once went to Melissa's house to shoot Joan's Web series, *In Bed With Joan*. Joan made me hide in her closet until she introduced me. In the closet was this hideous coat—it was big and bulky and gray, half shag yarn, half fake fur. I said, "Joan, this is the ugliest coat I've ever seen." She said, "It's not ugly, it's beautiful! It's Topshop!" My punishment for not appreciating her coat was I had to keep it. When I got home I put it on. I put my hands in the pockets. They were filled with crumpled tissues and mints. I knew I would never throw them away. They were in those pockets to stay. And I cherish that coat. Because she's right. It's beautiful.

Rivers died of complications during surgery in New York.

SEPT. 16, 1924 TO AUG. 12, 2014

Lauren Bacall

BY / CHRIS NASHAWATY

BEFORE SHE WAS a legend, before she used her patrician, pack-a-day voice and sleepy bedroom eyes to create a dangerous new style of Hollywood glamour—in other words, before she was *Lauren Bacall*—she was an anonymous 19-year-old teaching the biggest screen icon on the planet how to whistle. It's probably pointless to reduce a career as long and indelible as Bacall's to one film. But in 1944's *To Have and Have Not*, you can actually see a star being born fully formed. The brassy self-possession, the wise-beyond-her-years weariness, the smirking way she seduced Humphrey Bogart. It's all there in her debut. She was 25 years younger than Bogie, but watching them together, it's clear that she's in control. Over the seven miraculous decades that followed, she'd never *not* be.

Bacall died of a stroke in New York.

APRIL 7, 1928 TO JULY 19, 2014

JAMES GARNER

BY / SALLY FIELD

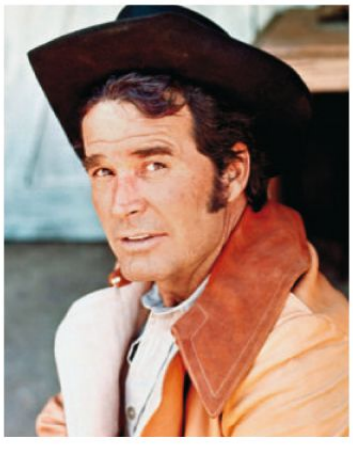
The part of Murphy in 1985's *Murphy's Romance* was originally written for Paul Newman. I knew Paul would never do it, and in reality Jimmy was so much more right for the role but the studio didn't want him. [Director] Marty Ritt and I made it clear Jimmy was *it*. He's so wonderful in the movie. It was the only time he got an Oscar nomination.

Jimmy was this big, handsome, supermasculine man, but he never felt the need to be the center of attention. We were filming in the middle of nowhere in Arizona and Jimmy would come to set even when he wasn't needed. He knew I was nervous about the scenes where I had to ride horses. He would stand off camera and watch, and give me a thumbs-up. That's who he was—this incredibly generous, sweet man.

Our chemistry in that film is all him. Usually when you kiss in a movie it's far from fun: Your teeth hurt and it's awkward and stupid. It's hardly even a kiss. But Jimmy kissed me like no one on earth has ever before or since kissed me. All the blood went out of my body and I could hardly speak. It was honestly the best thing that has ever happened in my career.

I just adored him. I wish he was still here. I wish I had it to do all over again. I wish I could have Jimmy Garner for just one more movie. Oh, hell, I'd be happy for another hour.

Garner died of a heart attack in Los Angeles.



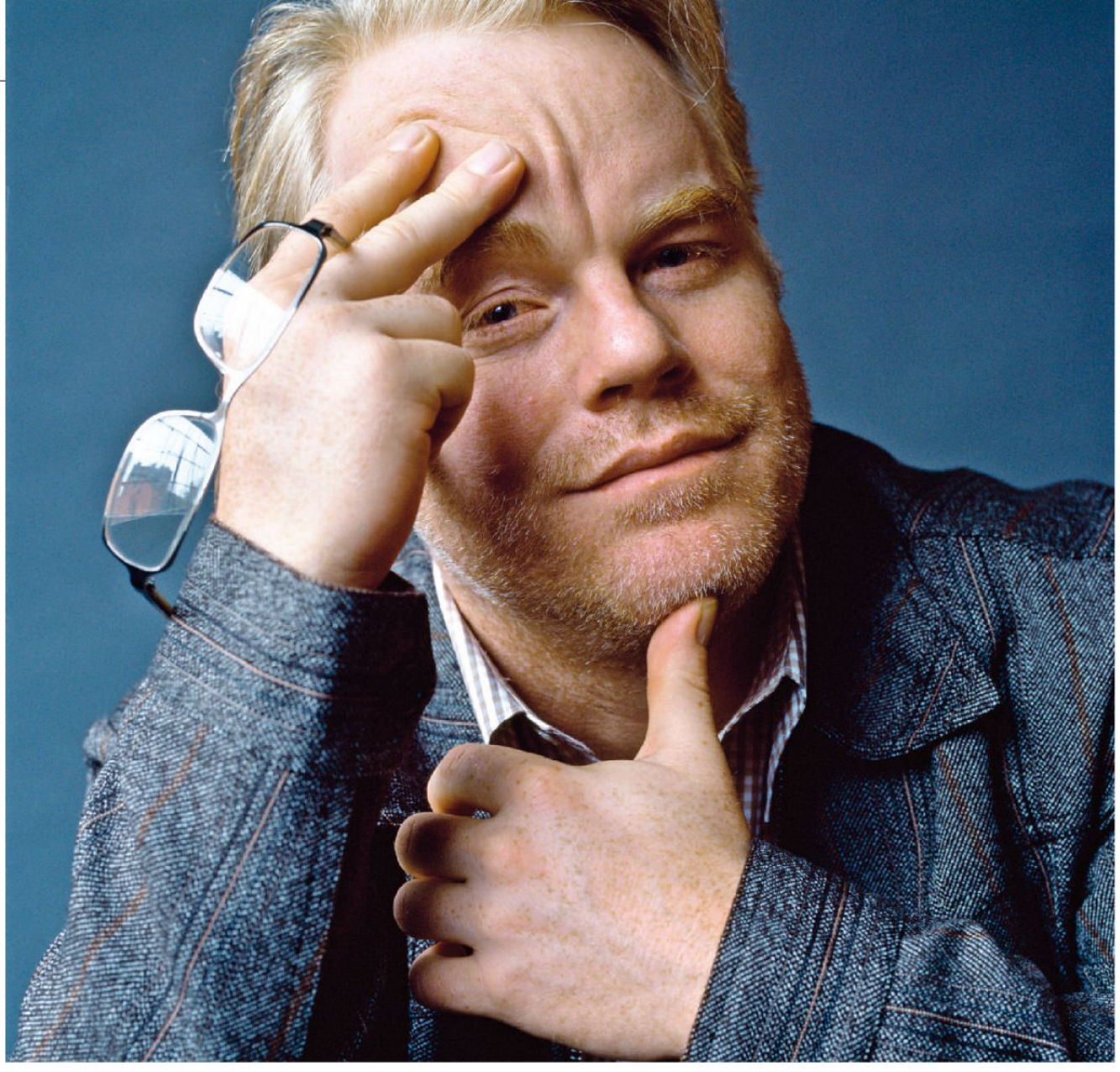
APRIL 4, 1928 TO MAY 28, 2014

MAYA ANGELOU

"The need for change bulldozed a road down the center of my mind."

—I KNOW WHY THE CAGED BIRD SINGS

BACALL: SILVER SCREEN COLLECTION/GETTY IMAGES; ANGELOU: DWIGHT CARTER/PBS; GARNER: THE KOBAL COLLECTION



NIGEL PARRY/CPI

JULY 23, 1967 *TO* **FEB. 2, 2014**

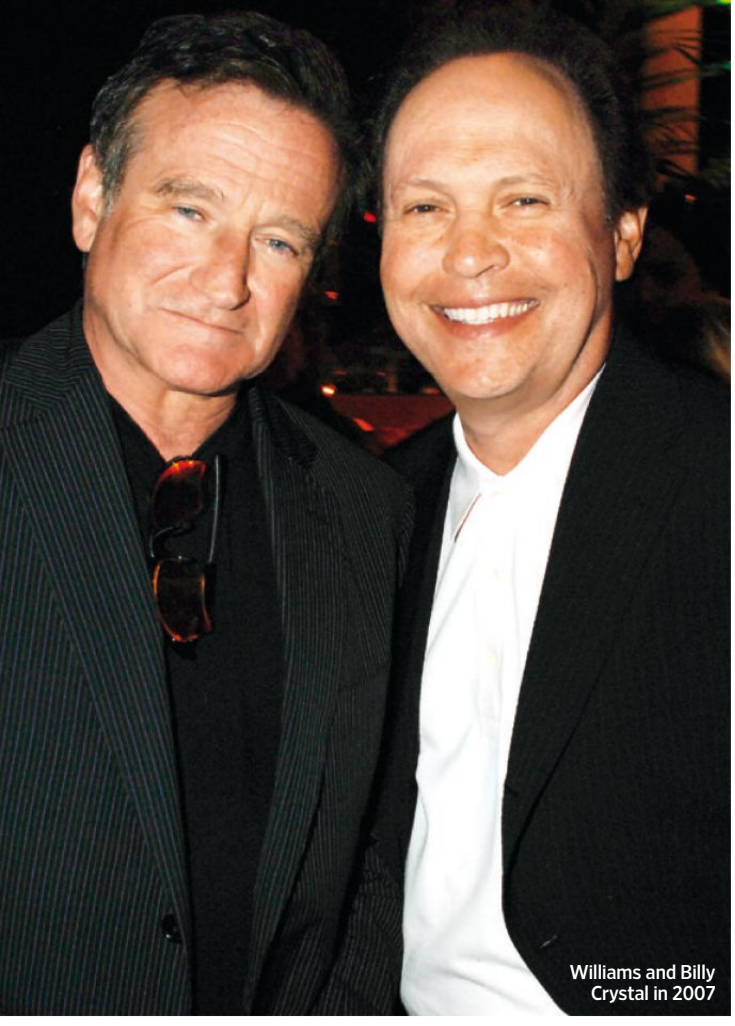
Philip Seymour Hoffman

BY **FRANCIS LAWRENCE**

PHIL WAS COMPLICATED: shy, lonely, funny, and incredibly smart. He was also tough. When we worked together for the first time on [2013's] *Catching Fire*, he had, as most great actors have, a defense mechanism. He was sort of testing the waters until he saw the results of the work. There was something so exacting about what he expected of himself and what he expected of the people around him. But when it worked, he was so pleased.

After the first film, there was a different level of trust and respect that started to pay off for us personally on the *Mockingjay* movies. We talked about kids and family, but we talked about story a lot. Quite honestly, I think that I learned more about acting from him than I have from anybody else I've worked with. He was always looking for the humanity in everything. That's what he was after and that's one of the things that made him such a great actor. That's the dynamic that he was able to bring to his character and to the world of these [*Hunger Games*] movies. In the wrong hands, Plutarch [Heavensbee] could have been a cartoon character from the Capitol, but he wanted to figure out how to make Plutarch a real person. The way he worked through a scene was unlike any actor I've ever seen. It was pretty incredible. I'm so grateful and thankful that I got a chance to work with him.

Hoffman died of an accidental overdose in New York.



Williams and Billy Crystal in 2007

JULY 21, 1951 *TO* **AUG. 11, 2014**

ROBIN WILLIAMS

BY

BILLY CRYSTAL

When the world suddenly lost Robin Williams in August at the age of 63, friends and fans of the comedian were heartbroken. So was Billy Crystal, his longtime pal and comic cohort. Here, Crystal bids farewell to his dear friend by imagining Williams doing stand-up for the most heavenly audience.

1

"If heaven exists, to know that there's laughs, that would be a great thing..."

Robin Williams, Inside the Actors Studio.

For you, Robin...

Billy Crystal
Aug. 18, 2014

FADE IN; HEAVEN IN ALL ITS BEAUTY. WE ARE MOVING THROUGH CLOUDS AND STARS AS WE HEAR THE SOUNDS OF SOME SORT OF ROCK MUSIC AND THE MURMUR OF AN EXCITED AUDIENCE GETTING LOUDER. AS THE CLOUDS PART WE PUSH IN ON A DOOR THAT SAYS "THE BIG ROOM." IT OPENS, A MAN (STEVE RUBELL) MOTIONS FOR US TO COME IN.

INT. NIGHTCLUB

Beautifully decorated, a celestial theme dominates. The ceiling is a mass of twinkling stars. The room is jammed,anybody who was anybody is there filling tables and banquettes and a balcony: Waiters and waitresses with small wings scurry to tables bringing libations. Excitement, anticipation...the lights dim...

The crowd goes crazy.....DRUM ROLL.

DON PARDO (V.O.)
Please welcome to the Big Room making his heavenly debut, Robin Williams!

Huge ovation from the enormous crowd that seems to go on forever. A spotlight finds Robin as he enters. He strikes many poses as he runs across the stage at times grabbing himself. He looks at the enormous crowd...

ROBIN
Oh my, please stop hovering and sit down! Amazing, it's Woodstock with wings! (in a child's voice) I don't think I'm in Kansas anymore! (as John Wayne) Well, Pilgrims, as the frontier gynecologist said to the pretty lady, "You got a nice spread."... Please don't be afraid.

4

JONATHAN WINTERS
(as Maude Frickert) Guess who, baby boy?

ROBIN
Elaine Stritch?

Robin turns and throws himself at Jonathan.

ROBIN (CONT'D)
Jon! Oh, Jon, you're the first one I wanted to see...(Southern voice) 'Cuz, Clem, that truck you sold me had a squirrel in the gas tank...

JONATHAN WINTERS
(Southern voice) Just marinatin' him for lunch. We'll talk later, my fuzzy friend.

They hug, Robin grabs Jonathan's ass, Winters does a great take, the audience loves it.

ROBIN
(as a stereotypical American Indian) Many moons come, me wonder what is in heaven, now me know. Big crowds and no fire water.

MAN
Hi, Yo!

ROBIN
Except for this guy. Ed McMahon, everyone. Where's my check?

Ed McMahon is laughing that huge belly laugh and then...

JOHNNY CARSON
Hey, kid...just taping across the hall?

ROBIN
Oh, yeah! The silver fox! This is amazing, I am so happy to see you, Johnny...(holds up his hand and talks with it like Señor Wences with a high-pitched voice) "and I am so happy too,let me say hi...you told me Johnny was God"...

Big laugh...

2

Crowd is already his. He roams the stage looking at the folks sitting ringside.

ROBIN (CONT'D)
(as Bob Hope) This is wild...you kids here with the wings and the halos...this is like Da Nang meets Lady Gaga! (now in his own voice) Look at all of you, who's that sitting in the balcony? Oh, Mr. Lincoln?

Abraham Lincoln, sitting in an opera box, smiles and waves.

ROBIN (CONT'D)
Wanna know how the play ended? Spoiler alert, spoiler alert!

Lincoln doubles over, the crowd roars.

ROBIN (CONT'D)
Oh my, he's sitting with Lena Horne! Honest, Abe, (quickly) I know cheap but effective, you did pretty good for yourself, first the penny, now Ms. Horne, (singing) "Stormy Weather"... wow, you are so beautiful... (grabbing himself) The Emancipation Ejaculation. Don't be afraid, so this is heaven?

VOICE
Well, it sure ain't Iowa!

Big laugh from the audience. Robin peers through the spotlight.

ROBIN
Oh my, is that Burt Lancaster?

He rushes over and shakes Burt's extended hand.

ROBIN (CONT'D)
Man, when Burt Lancaster gets laughs it must be heaven...I know what you're thinking, Burt, but Kirk isn't ready yet. What a night, how much money have we raised so far???

He moves around the stage searching the crowd. He finds a stoic-looking couple.

3

ROBIN (CONT'D)
Oh, sad faces, there's always a few. Let me guess: comedy development at CBS? I know you're not the Rosenbergs.

Big laugh as he moves on and finds a young girl.

ROBIN (CONT'D)
OH MY GOD. You're...

GIRL
Anne Frank.

Applause

ROBIN
Good to get out, isn't it? Anne, is it true that being Jews, on Sunday nights you would get Chinese food...takeout? (whispering as Otto Frank making a phone call with a German accent) Yes, kung pao chicken, spare ribs, and fried rice for eight...and leave it by the bookcase...

Huge laugh: He reaches out to her, they hold hands for a second, and she blows him a kiss. He moves on to a white-haired man.

ROBIN (CONT'D)
Oh no, it can't be...you are my hero. Greatest mind of the 20th century and I can't remember your name...

Big laugh, he's rolling...

MAN
Albert Einstein.

ROBIN
Al, wanna know my theory of relativity? Never lend relatives money 'cause you won't get it back.

They shake hands as Einstein laughs and shakes his head as if to say, "He's right." Robin is in the audience now, someone comes up behind him, puts his hands over his eyes.

5

ROBIN (CONT'D)
Well, he is to me, (looking around and skyward) I hope "you know who" didn't hear that or I'll be audited...

He heads back to the stage shaking hands getting hugs. It is pure joy as he meets an African-American man. He puts his arm around him. Then as if he's making an announcement...

ROBIN (CONT'D)
Martin Luther King, white courtesy phone, Martin Luther King, white courtesy phone...

They hug and Dr. King extends his hand to a man sitting next to him....

ROBIN (CONT'D)
Mr. Mandela, don't be afraid, "I am a Yankee"...

Big laugh. Mandela is all smiles. Robin makes his way to the stage, crowd is loving every second, so is he...

ROBIN
This is amazing, thank you for being so great, I was nervous, sort of like a hemophiliac working in a razor blade factory, but this is beautiful, more than I could hope for, I wasn't sure if I was going to make it.

VOICE
Robin?

ROBIN
Hecklers even in heaven, but they mean no harm, not like those dopes on Twitter...

No response; he continues...

ROBIN (CONT'D)
Twitter?

VOICE
What's that?

6

ROBIN
OH MY GOD, THIS IS HEAVEN!!!! I can't see you, what is your name?

VOICE
Robin, it's me, Richard Pryor...

Robin jumps off the stage to embrace Pryor. It is long and emotional.

ROBIN
RICHARD! YOU'RE NOT STILL SMOKING!

RICHARD
Hey, man, say hello to Lenny Bruce. George Carlin you know...sit with us. Sinatra's on next...

They all hug and Robin jumps on the stage, turns to the crowd.

ROBIN
Be good to your waitress, I'll be here all week. Wait, I'll be here!

The audience stands and cheers. He looks around at the beautiful sight, gazes at the starry sky, his eyes glisten.

Heaven, what a concept!

Robin makes his way back and sits with Pryor, Lenny Bruce, and George Carlin; they pat him on the back. He looks around and George Burns nods, as does Groucho. Gilda Radner blows a kiss, and Chaplin tips his derby in respect.

FRANK SINATRA (O.C.)
Wow, that cat is something else, baby... Hit it, Jack...(music) "Start spreading the news..."

WE PUSH IN ON ROBIN. HE SEEMS AT PEACE...HE SMILES....

FADE OUT

Harold Ramis

NOV. 21, 1944 *TO* **FEB. 24, 2014**

SIGOURNEY WEAVER
"I always wanted to work with Harold as a director. He's such a gentleman. So wonderful as Egon. And I think it's only in those Reitman movies that you [really] see him as an actor. He's such a good actor. I just thought he brought such elegance to that role."

ERNIE HUDSON
"Harold was always the go-to guy. He was the guy who would cut through the BS and just talk to me and help me get through a lot of things that were weird. He was the guy who I could sit down with and he'd be straight."

ANNIE POTTS
"He had no ego about it. He didn't even expect to be in the film, sort of. It was like, 'Well, I could do it, but you probably want somebody else for it.' He was such an awesome nerd."

VIOLET STIEL *(DAUGHTER)*
"Bill Murray gets most of the love, but there's a subset of people for whom Egon is their fantasy man. He used to get letters from Japanese girls saying, 'Egon, I love you. Please marry me. Let's fly away together.' I love that the nerds sort of unite behind Egon, and I know that he always really enjoyed that."

Ramis died of complications from autoimmune inflammatory vasculitis in Chicago.

OCT. 27, 1922 *TO* **JUNE 11, 2014**

RUBY DEE

BY / **AUDRA McDONALD**

From the first time I saw Ruby Dee on the screen in *A Raisin in the Sun*, Ruby has had my heart. She was a shining beacon for me. When in doubt I would look to Ruby to see how she did it, how she persevered, how she believed in her own worth as an African-American woman, how she fought for the rights of others, and how she worked so hard at her craft even in the face of racism and prejudice.

She was a pioneer among women of color, not only as a consummate artist of stage and screen but in her civil rights activism, too. She wrote, directed, and created her own opportunities: She taught us that it was possible to change the world, both on screen and off.

Those like me, who have been privileged to follow her, can never forget how profoundly we owe our good fortune to her courage and strength. It is an honor to follow in her footsteps. Ruby is irreplaceable. And although she is not here anymore on this earthly plane, she is not gone. She is watching over us, guiding us, and cheering us to take her legacy and carry it onward, onward, and ever onward toward greatness.

Dee died of natural causes in New Rochelle, N.Y.

APRIL 23, 1957 *TO* **OCT. 9, 2014**

JAN HOOKS

BY / **JANE CURTIN**

Jan was just delightful. She was incredibly brave and would go to places that were really out-there. She could be fierce, but she could also be intensely vulnerable. I applauded the choices she made, which were just so brave. If she was going to go with an emotion or a joke, there were no lesser degrees. She never even thought of them. She could push the envelope and get away with it in a way that the audience just loved.

It would have been stupid and ridiculous had she not been nominated for that Emmy [Outstanding Guest Actress in a Comedy Series for *3rd Rock From the Sun*]. It was so well deserved. She had all of the qualities you need to just gut people's hearts. I don't think many people have that capability.

Hooks died of undisclosed causes in New York.

(PREVIOUS PAGE) JEFF KRAVITZ/FILMMAGIC.COM; (THIS PAGE) RAMIS: COLUMBIA PICTURES/PHOTOFEST; DEE: POPPERFOTO/GETTY IMAGES; HOOKS: EVERETT COLLECTION

JAN. 29, 1949 TO JULY 11, 2014

Tommy Ramone

BY CHRIS STEIN

THERE WAS A real familial thing going on at CBGB in the '70s. Clem, our drummer, has said that it feels like we were all in the same school together. But I knew Tommy from when he was in a band called Butch. He came up to me and said, "I have this band called the Ramones and I heard you guys found a place to play downtown." The joke is I thought it was a Latin band, because of the name.

Tommy was always a great guy. What I always liked about him with the Ramones is that he always played very lightly with those guys. They had such a heavy sound, so his drumming was a great juxtaposition. He had a kind of in-charge thing with them. It makes sense that he was the first guy from the original lineup who said, "I just can't take it anymore." He had a really good head on his shoulders.

It's weird that all four of those guys are gone. They were really embedded in their lifestyle and their quirkiness, and they were very much themselves. They were all that they seem to be, especially Tommy.

—

Ramone died of bile-duct cancer in Queens.

IAN DICKSON/REDFERNS/GETTY IMAGES

IN MEMORIAM

Juanita Moore, 99, actress (*Imitation of Life*) 1/1

Phil Everly, 74, one half of the Everly Brothers 1/3

Saul Zaentz, 92, producer (*One Flew Over the Cuckoo's Nest*) 1/3

Carmen Zapata, 86, actress (*Sister Act*) 1/5

Pete Seeger, 94, folksinger and social activist 1/27

Tom Sherak, 68, actor and former president of the Academy of Motion Picture Arts and Sciences 1/28

Maximilian Schell, 83, actor (*Judgment at Nuremberg*) 2/1

Gabriel Axel, 95, writer and director (*Babette's Feast*) 2/9

Shirley Temple Black, 85, actress, singer, and dancer (*The Little Princess*) who went on to have a career in politics 2/10

Sid Caesar, 91, actor and writer (*Your Show of Shows*) 2/12

Roger Hill, 65, played Cyrus in cult film *The Warriors* 2/20

Alain Resnais, 91, filmmaker (*Hiroshima, Mon Amour*) 3/1

Scott Kalvert, 49, director (*The Basketball Diaries*) 3/5

Joe McGinniss, 71, author (*Fatal Vision*) 3/10

Scott Asheton, 64, drummer for the Stooges 3/15

David Brenner, 78, comedian and author 3/15

Mitch Leigh, 86, composer known for writing "The Impossible Dream" 3/16

L'Wren Scott, 49, fashion designer and model 3/17

James Rebhorn, 65, actor (*Scent of a Woman*) 3/21

Dave Brockie, 50, lead vocalist of metal band GWAR 3/23

Frankie Knuckles, 59, DJ and record producer 3/31

Peter Matthiessen, 86, writer and naturalist (*The Snow Leopard*) 4/5

Mickey Rooney, 93, actor whose career spanned more than 80 years (*Boys Town, Babes in Arms*) 4/6

Phyllis Frelich, 70, deaf actress who won a Tony for *Children of a Lesser God* 4/10

Rubin "Hurricane" Carter, 76, boxer wrongly convicted, inspiring a song by Bob Dylan and a film starring Denzel Washington 4/20

Lee Marshall, 64, voice of Tony the Tiger 4/26

DJ E-Z Rock, 46, one half of a hip-hop duo with Rob Base 4/27

Bob Hoskins, 71, actor (*Who Framed Roger Rabbit*) 4/29

H.R. Giger, 74, artist known for creating the alien in *Alien* 5/12

Gordon Willis, 82, cinematographer (the *Godfather* series, *Annie Hall*) 5/18

Donald Levine, 86, G.I. Joe creator 5/22

Ann B. Davis, 88, played the beloved housekeeper Alice on *The Brady Bunch* 6/1

Jimmy Scott, 88, Grammy-nominated jazz vocalist 6/12

Terry Richards, 81, stuntman (Indiana Jones films) 6/14

Casey Kasem, 82, radio personality and voice actor 6/15

Eli Wallach, 98, played Tuco in *The Good, the Bad, and the Ugly* 6/24

Bobby Womack, 70, veteran soul singer 6/27

Meshach Taylor, 67, played assistant Anthony Bouvier on *Designing Women* 6/28

Paul Mazursky, 84, director, writer, and actor (*Bob & Carol & Ted & Alice*) 6/30

Charlie Haden, 76, Grammy-winning jazz bassist 7/11

Nadine Gordimer, 90, South African writer who won the Nobel Prize (*The Conservationist*) 7/13

Elaine Stritch, 89, Broadway legend (*Company, A Little Night Music*) 7/17

Robert Drew, 90, filmmaker and pioneer of cinema vérité 7/30

Dick Smith, 92, makeup artist (*The Exorcist*) 7/30

Michael Johns, 35, *American Idol* contestant 8/1

Marilyn Burns, 65, actress (*The Texas Chain Saw Massacre*) 8/5

Don Pardo, 96, announcer on *Saturday Night Live* 8/18

Richard Attenborough, 90, actor and director who won Best Picture and Best Director Oscars for *Gandhi* 8/24

Richard Kiel, 74, James Bond villain Jaws (*The Spy Who Loved Me*) 9/10

Polly Bergen, 84, actress (*Cape Fear*) and singer 9/20

Misty Upham, 32, actress (*August: Osage County, Frozen River*) 10/5

Marian Seldes, 86, stage, film, radio, and television actress (*A Delicate Balance*) who won a lifetime-achievement Tony award 10/6

Elizabeth Peña, 55, actress (*Matador, La Bamba*) 10/14

L.M. Kit Carson, 73, writer and actor 10/20

Oscar de la Renta, 82, legendary fashion designer 10/20

Ben Bradlee, 93, executive editor at *The Washington Post* who was one of the subjects of *All the President's Men* 10/21

Marcia Strassman, 66, actress (*Welcome Back, Kotter*) 10/24

Jack Bruce, 71, Cream bassist and singer 10/25

Galway Kinnell, 87, Pulitzer-winning poet (*Selected Poems*) 10/28

Ken Takakura, 83, Japanese screen star 11/10

Warren Clarke, 67, actor (*A Clockwork Orange*) 11/12

Diem Brown, 32, contestant on *The Challenge* 11/14

Jimmy Ruffin, 78, Motown soul singer 11/17

P.D. James, 94, crime novelist known for her works featuring detective Adam Dalgliesh 11/27

Bobby Keys, 70, saxophonist for the Rolling Stones 12/2

Ken Weatherwax, 59, actor who played Pugsley on the *Addams Family* series 12/7

HO! HO! WHO!

The *Doctor Who* cast and crew give EW an exclusive look at what to expect from this year's Christmas special (starring none other than Santa himself).

BY CLARK COLLIS

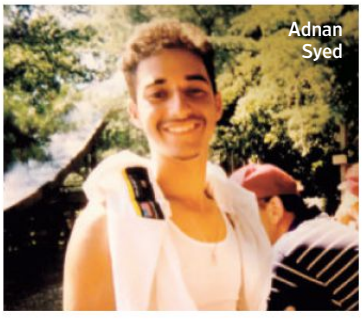
(Left) Peter Capaldi; with Nick Frost as Santa Claus

IT IS TRADITIONAL for young *Doctor Who* fans to hide behind the couch during scarier moments of the 51-year-old British time-travel show. But the way executive producer Steven Moffat tells it, there may be a few adults tempted to jump back there and join them when BBC America airs this year's Christmas episode on Dec. 25 at 9 p.m. "It's a scary one," says Moffat, who wrote the special. "I keep defining it as *Miracle on 34th Street* meets *Alien*."

The first part of that mash-up is personified by *Hot Fuzz* actor Nick Frost, who guest-stars as Father Christmas alongside Peter Capaldi's Doctor and his companion, Jenna Coleman's Clara Oswald. "We have the real Santa Claus," says Capaldi. "It's not a robot dressed up as Santa Claus or an alien creature—he's the real deal." Frost excitedly recalls the day he first stepped onto the set of the Doctor's time-traveling spaceship, the TARDIS. "It was amazing," he says. "You know sometimes if you're driving a car too fast over a big hill you

CAPALDI: DAVID VENNI/BBC; *DOCTOR WHO*: ADRIAN ROGERS/BBC WORLDWIDE 2014

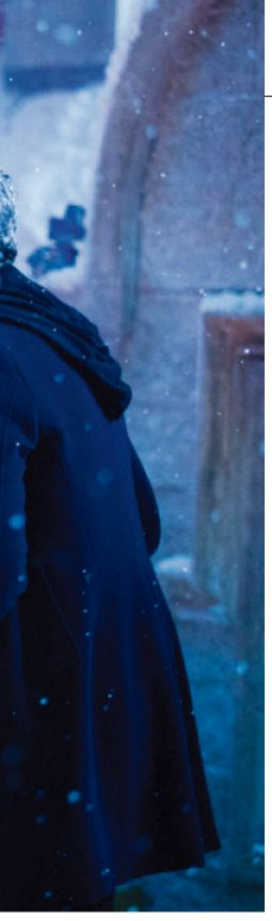
Update: The Saga of *Serial* Gets Fresh Life



Adnan Syed

After we covered the oh-so-addictive podcast *Serial* in our Nov. 28 issue, the story of Adnan Syed, who's currently serving time for the murder of his ex-girlfriend, continued in real time. He may get another day in court.

That sounds promising to supporters, but it's not quite so simple. Under consideration is an application for Syed to simply be able to file another appeal, based on two points of ineffective representation: that potential alibi witness Asia McClain was never questioned and that Syed's then attorney, M. Cristina Gutierrez, failed to pursue a plea deal when he asked for one. "That's kind of a serious issue," says Rabia Chaudry, a lawyer and friend of the Syeds, and the person who brought the case to the attention of *Serial*'s producers. "It's the duty of the attorney, if the client requests they approach the prosecutor, to then make that request," she says. And though it's a small step, it "has breathed life back into the whole case, because the legal community of Baltimore is paying attention." —*Kat Ward*



Our Five Favorite *Doctor Who* Christmas Episodes

1 "The Christmas Invasion" *2005*
The first-ever *Doctor Who* special Christmas episode and the first show to feature Tenth Doctor David Tennant.

2 "The Snowmen" *2012*
Matt Smith and Jenna Coleman tackle fanged snowmen and Richard E. Grant in Victorian England.

3 "The Doctor, the Widow, and the Wardrobe" *2011*
Smith goes solo to save a family from death-by-acid-rain in this C.S. Lewis-inspired episode.

4 "The Next Doctor" *2008*
The Walking Dead's David Morrissey guest-stars as the Doctor. Or *does* he?

5 "The End of Time" *2009*
Tennant's Doc takes his reluctant leave in this two-parter. Not a dry eye in the TARDIS.

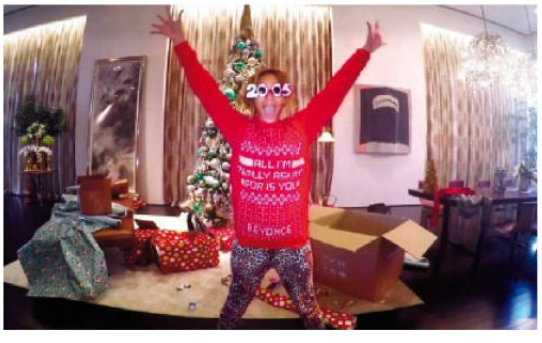
get a tingly feeling where your ovaries would be? I kind of had that feeling." As for the *Alien* half of the equation, Moffat promises the North Pole-set tale will feature "some good monsters. If the Doctor and Santa are going to join forces, you've got to give them a real menace to fight, haven't you?"

There are rumors the Christmas show will also reveal that Coleman's character is expecting the child of her sort-of-deceased boyfriend Danny Pink (long story), and even that the episode is set to be the actress' *Doctor Who* swan song. Coleman sounds convincingly surprised by the prospect that her character could be pregnant: "This is news to me." She is more tight-lipped when asked about the possibility that Clara may soon be leaving the TARDIS for good. "I'm terribly sorry for being so annoying," she says, "but Steven and the team are very keen for people to not know what's going to happen, so it is genuinely a surprise."

It was in last year's Christmas episode that Matt Smith's Doctor transformed into Capaldi's 12th version of the Time Lord, who has the ability to physically regenerate. At 56, the Scottish actor is easily the oldest thesp to play the part since the show returned to screens in 2005 following a lengthy hiatus. While the decision to cast Capaldi was a risk, as even Moffat admits, the gamble seems to have paid off: In August, 2.6 million viewers watched the first episode of his debut season, a record for BBC America. "The scripts we had were so powerful and so good," says Capaldi. "I've been very lucky."

He adds that viewing the Christmas special was an annual tradition in his household long before he was cast in the role. "We watched it as a family, never thinking for a moment that one day it would be me!" says the actor. "Maybe I'll hide behind the sofa, for a different reason." A different reason? "I was never scared of *Doctor Who*," says Capaldi. "I'm only scared of my performance."

DRESS LIKE BEYONCÉ, WIN THE HOLIDAYS



If you can't dance like Bey—and you definitely can't—might as well dress like her. Straight from Mrs. Carter's addictive "7/11" music video, the Ugly Holiday Ski Lodge pullover is a flawless guarantee you'll kill it at your family's holiday-sweater party. **($40, SHOP .BEYONCE.COM)**

BEYONCE SWEATER: BEYONCE.LK/SHOP/UGLYSWEATER; TRAINOR: KEVIN MAZUR/WIREIMAGE.COM; CLARK: JASON DAVIS/GETTY IMAGES; WILLIAMS: KEVIN WINTER/GETTY IMAGES; SHEERAN: KIKA PRESS/ZUMAPRESS.COM; *FROZEN*: DISNEY; LEGEND: EARL GIBSON III/WIREIMAGE.COM

Snubs, Surprises, Grammys

The nominations for the 57th annual Grammy Awards have been announced. Despite a list that we pretty much saw coming, there's still plenty for armchair critics to get worked up over until the ceremony airs live on Feb. 8. We take a look at some of the most unexpected hits, misses, and disses of the year.

BEST NEW ARTIST

Nice work, Meghan Trainor and Brandy Clark.

Country girls done good: Songwriter-turned-singer Clark is less known, but her debut, *12 Stories*, is the real deal. Trainor wasn't eligible for New Artist since she's only released an EP, but "All About That Bass" got big nods for Record and Song.

ALBUM OF THE YEAR

It's a wash, Pharrell.

While global smash "Happy" was oddly ignored, his *GIRL* snagged a nom in the top category—and since he worked on the records by fellow Album nominees Beyoncé and Ed Sheeran, he's got a 3-in-5 chance of bringing home the gramophone.

SONG OF THE YEAR

No bueno, *Elsa and John Legend.*

Frozen and its signature song "Let It Go" got iced by voters, who relegated it to minor categories. And Legend's nouveau wedding classic "All of Me" just missed the cutoff dates (Oct. 1, 2013–Sept. 30, 2014); it came out in August 2013.

The Name's Bautista. Dave Bautista.

The most surprising cast member of the new James Bond movie? WWE star–turned–*Guardians of the Galaxy* actor Dave Bautista, who joins *SPECTRE* in November 2015 as Mr. Hinx. Here's what you need to know about the man wrestle-maniacs refer to as the Animal. —**CLARK COLLIS**

▶ HE'S SHY

The behemoth-size Bautista—he's 6′ 4″, 265 pounds—may be famous for fighting foes both in the wrestling ring and on the big screen, but at heart the 45-year-old is still the shy, skinny kid who bulked up to compensate for social fears. "The reason I got into weight lifting and working out and sports is because I was such an introvert," he says. "Even stuff I did with team sports I had trouble with, because I was so awkward and introverted."

▶ HE'S A GEEK

"I collect lunch boxes and *Star Wars* characters and *Star Wars* memorabilia," he says. "That was stuff with wrestling that I always loved—the action figures and the videogames. That's the geek in me." (Our advice: Do not remove Bautista's action figures from their packaging without his permission.)

▶ HE'S DONE A LOT OF HIS OWN STUNTS

There aren't too many capable stuntmen who look like a tank on legs. "They'd always bring in doubles for me and they were all really jacked up but they were never athletic, so they couldn't really do anything," says Bautista, whose pre-*Guardians* credits include the CW show *Smallville* and the Vin Diesel–starring *Riddick*. "So I ended up doing my own stunts."

▶ HE'S AFRAID OF AUDITIONS

Bautista didn't sleep the night before he met *Guardians* director James Gunn for the first time. "I had such bad anxiety," he says. "I went in and James was so friendly and he made me feel so at home. I told him, 'I get really nervous doing this stuff,' and he said, 'You've got nothing to worry about.'"

▶ HE'S A STAND-UP GUY

Sounds like Daniel Craig lucked out with this one, at least according to Bautista's *Guardians* costar Chris Pratt. "Dave Bautista looks like an animal: He's a huge, huge specimen and very intimidating," he says. "But you meet him and you realize he's a gentle giant and he's got a heart of gold."

BALLOT ROYAL

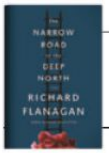
Fargo: Series Or Miniseries?

When the Writers Guild of America released its annual nominations on Dec. 4, FX's *Fargo* was notably absent. The series version of the cult movie overcame initial industry skepticism with a poignant crime story and scored 18 Emmy nominations as a *miniseries*. This makes the reason behind the WGA omission all the more shocking: FX pulled *Fargo* from consideration by the Guild to protest the decision that the title must compete as a *drama* series.

If your reaction to all this is *So what?*—hold up. This isn't really about the WGA, but rather the latest Hollywood scuffle where networks are being accused of category shopping for awards shows—like Netflix submitting *Orange Is the New Black* to the Emmys as a comedy rather than a drama, or HBO submitting *True Detective* as a drama instead of a miniseries, a move that then made Matthew McConaughey eligible for the Outstanding Actor category. For its part, FX has called for consistent across-the-board standards. "The rules need to be changed, and the only way to change them is to take a stand," says *Fargo* showrunner Noah Hawley.

Good news: The Guild will review its rules in the wake of *Fargo*'s protest. Says WGA president Chris Keyser, "We will look to restrict, so far as possible, category shopping." —*James Hibberd*

Billy Bob Thornton on *Fargo*

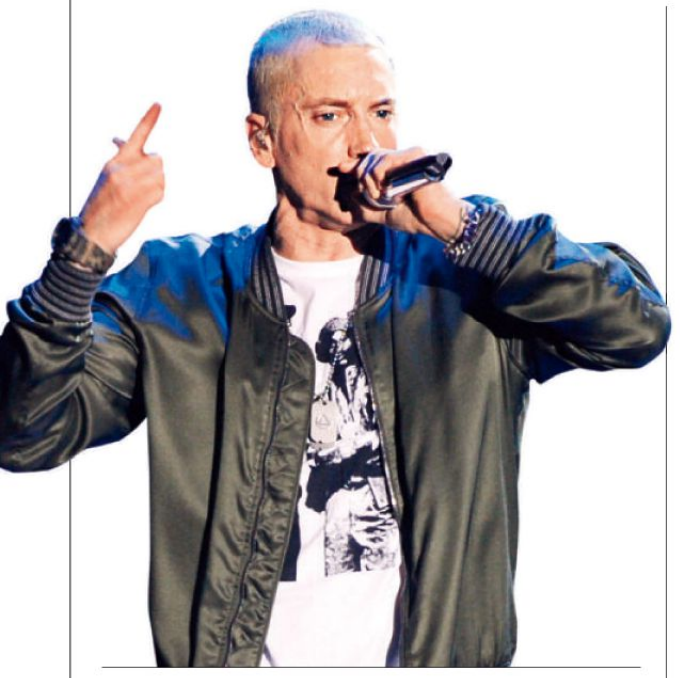


AWWWWKWARRRRRD! → *The winning words of* Literary Review*'s Bad Sex in Fiction Award are, uh, NSFW, so here's our favorite also-ran, from Richard Flanagan's Man Booker Prize winner,* The Narrow Road to the Deep North: **"He felt the improbable weight of her eyelash with his own; he kissed the slight, rose-coloured trench that remained from her knicker elastic, running around her belly like the equator line circling the world."**

BAUTISTA: ANTHONY HARVEY/GETTY IMAGES; *FARGO*: CHRIS LARGE/FX

Chart Attack

America streams Eminem, while Dallas celebrates Christmas with Wham! **BY KAT WARD**



331M

NUMBER OF STREAMS SLIM SHADY RACKED UP ON SPOTIFY IN 2014

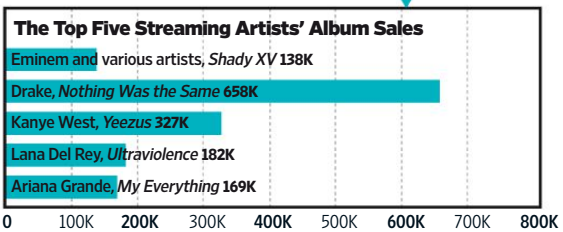
TOP STREAMED ARTISTS IN THE U.S.

2014*

1. **Eminem**
2. **Drake**
3. **Kanye West**
4. **Lana Del Rey**
5. **Ariana Grande**
6. **Jay Z**
7. **Katy Perry**
8. **Coldplay**
9. **Ed Sheeran**
10. **Beyoncé**

SOURCE: SPOTIFY; *AS OF DEC. 8, 2014

▲ *These artists—many of whom didn't even release albums in 2014—managed to grab America by the ears this year. Below, how these streaming stars' recent records performed in first-week sales.*



TOP SONGS

WEEK ENDING DEC. 1

1. **Blank Space** TAYLOR SWIFT
2. **The Hanging Tree** JAMES NEWTON HOWARD
3. **Uptown Funk** MARK RONSON
4. **Take Me to Church** HOZIER
5. **The Heart Wants What It Wants** SELENA GOMEZ
6. **All About That Bass** MEGHAN TRAINOR
7. **I'm Not the Only One** SAM SMITH
8. **Lips Are Movin** MEGHAN TRAINOR
9. **Jealous** NICK JONAS
10. **Shake It Off** TAYLOR SWIFT

SOURCE: ITUNES

TOP BROADCAST-TV SHOWS

WEEK ENDING NOV. 30

1. **Thursday Night Football** NBC
2. **Sunday Night Football** NBC
3. **60 Minutes** CBS
4. **Thursday Football Postgame** FOX
5. **NCIS** CBS
6. **Dancing With the Stars** ABC
7. **NCIS: New Orleans** CBS
8. **Madam Secretary** CBS
9. **Criminal Minds** CBS
10. **The Mentalist** CBS

SOURCE: NIELSEN

▲ *22.9M people spent Thanksgiving evening watching the Seahawks take on the 49ers.*

THIS WEEK IN LOCAL

TOP RECORDS AT GOOD RECORDS, DALLAS

WEEK ENDING DEC. 7

1. **Motherf---er (7")** FAITH NO MORE
2. **Last Christmas (LP)** WHAM!
3. **Faith in Strangers (CD)** ANDY STOTT
4. **Give Us a Kiss (10")** NICK CAVE AND THE BAD SEEDS
5. **Ryan Adams (CD)** RYAN ADAMS
6. **Seeds (CD)** TV ON THE RADIO
7. **This Is a Long Drive for Someone With Nothing to Think About (LP)** MODEST MOUSE
8. **Alpha Mike Foxtrot (LP)** WILCO
9. **Hold Your Head Up (7")** MOTHER LOVE BONE
10. **Classics (LP)** SHE & HIM

SOURCE: GOOD RECORDS

TOP HARDCOVER FICTION

WEEK ENDING NOV. 30

1. **All the Light We Cannot See** ANTHONY DOERR
2. **Gray Mountain** JOHN GRISHAM
3. **Revival** STEPHEN KING
4. **The Escape** DAVID BALDACCI
5. **The Burning Room** MICHAEL CONNELLY
6. **Let Me Be Frank With You** RICHARD FORD
7. **Lila** MARILYNNE ROBINSON
8. **The Goldfinch** DONNA TARTT
9. **Redeployment** PHIL KLAY
10. **Hope to Die** JAMES PATTERSON

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

TOP HARDCOVER NONFICTION

WEEK ENDING NOV. 30

1. **Yes Please** AMY POEHLER
2. **Small Victories** ANNE LAMOTT
3. **Killing Patton** BILL O'REILLY & MARTIN DUGARD
4. **Being Mortal** ATUL GAWANDE
5. **41: A Portrait of My Father** GEORGE W. BUSH
6. **Make It Ahead** INA GARTEN
7. **What If?** RANDALL MUNROE
8. **Not That Kind of Girl** LENA DUNHAM
9. **Everything I Need to Know I Learned From a Little Golden Book** DIANE MULDROW
10. **Everything I Need to Know About Christmas I Learned From a Little Golden Book** DIANE MULDROW

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

TOP MOVIES

DEC. 5–7

1. **The Hunger Games: Mockingjay—Part 1** $22*
2. **Penguins of Madagascar** $10.9
3. **Horrible Bosses 2** $8.4
4. **Big Hero 6** $8
5. **Interstellar** $7.8
6. **Dumb and Dumber To** $4.3
7. **The Theory of Everything** $2.6
8. **Gone Girl** $1.5
9. **The Pyramid** $1.4
10. **Birdman** $1.2

SOURCE: BOX OFFICE MOJO; *DOMESTIC GROSS IN MILLIONS

▲ *This was the second-worst weekend at the box office in 2014.*

EMINEM: FRANK MICELOTTA/PICTUREGROUP; DRAKE: OLLIE MILLINGTON/WIREIMAGE.COM; DEL REY: SAMIR HUSSEIN/REDFERNS VIA GETTY IMAGES; RUSSELL WILSON: AL BELLO/GETTY IMAGES; *THE HUNGER GAMES: MOCKINGJAY—PART 1*: MURRAY CLOSE

BINGE!

Wu-Tang Clan

ROLL DEEP WITH THE MARTIAL-ARTS–LOVING, SLANG-OBSESSED MYTHMAKERS WHO CREATED THE DOPEST HIP-HOP COLLECTIVE IN HISTORY—AND BECAME POP CULTURE ICONS. **By Kyle Anderson**

THE PRIDE OF STATEN ISLAND

THEY SPRANG FROM SOME OF New York City's toughest neighborhoods fully formed, with their own mythology—it involved a lot of kung fu and arcane drug slang—and self-styled X-Men monikers: RZA, GZA, Ol' Dirty Bastard, Method Man, Ghostface Killah, Inspectah Deck, Raekwon, U-God, Masta Killa. Their sound was a brazen combination of vintage soul samples and claustrophobic boom-bap, and the early songs ("C.R.E.A.M.," "Protect Ya Neck," "Triumph") became instant classics among mixtape traders and radio listeners alike. But the collective soon graduated beyond their humble beginnings, spreading tentacles deep into the outer reaches of pop culture. Their logo, a stylized *W*, became as iconic in some circles as the Bat signal or McDonald's arches. They birthed books, films, videogames, TV shows, and even a clothing line. Most vitally, they kicked in the door for a parade of game-changing Gotham MCs, from Biggie to Jay Z. While they're still making headlines and albums (including their just-released sixth studio effort, *A Better Tomorrow*), the Wu of the 21st century have certainly evolved—but they'll always bring the ruckus.

OL' DIRTY BASTARD (1968–2004)

A true Joker in a deck full of wild cards, ODB (born Russell Tyrone Jones) quickly became one of the Clan's breakout stars, but trouble followed him. Jones was nearly as famous for his struggles with the law and substance abuse as he was for his signature raspy flow, and by age 35 he was gone, felled by an overdose.

THE STUDIO ALBUMS

***Enter the Wu-Tang (36 Chambers)* (1993)**
As intense and vivid as a superhero origin story, and track for track one of rap's most hallowed albums.

***Wu-Tang Forever* (1997)**
If *36 Chambers* is *Pulp Fiction*, the double-disc follow-up is *Django Unchained*: a blockbuster version of the Wu worldview.

***The W* (2000)**
A more reflective Clan brood over some of RZA's most dynamic production, from the dance-ready "Gravel Pit" to the Isaac Hayes-sampling "I Can't Go to Sleep."

***Iron Flag* (2001)**
The urgency of their first three albums falls off some, and the absence of ODB is felt. Still, *Flag* gives Ghostface a chance to shine on tracks like "Uzi (Pinky Ring)."

***8 Diagrams* (2007)**
The Clan discover psychedelia and live instruments. *Diagrams* doesn't always deliver, but don't miss the ballsy, Beatles-sampling "The Heart GentlyWeeps."

***A Better Tomorrow* (2014)**
A hard-charging Method Man reclaims center stage on this long-awaited return—an intriguing if uneven reflection on the house that Wu built.

TANG-Y MOMENTS

WU-WEAR

Clothing Rules Everything Around Me: one of the first rap-affiliated streetwear lines, and still going strong.

WU SLANG

Ex.: Brolic
[braaaw-lick]
adj. **to be way too muscular**

THE WU-TANG NAME GENERATOR

An online algorithm that allows ordinary citizens to enter their full names and be granted their own Wu-appropriate alter egos (e.g., Brad Pitt becomes Vulgar Prophet). Former *Community* actor Donald Glover got his official nom de rap, Childish Gambino, from it.

SHAOLIN STYLE VIDEOGAME

A Wu-themed four-player 3-D game popular since its release in 1999.

THE TAO OF WU

Spirituality and the "seven pillars" as seen through the eyes of RZA.

WU-TANG CLAN: © JEROME ALBERTINI/CORBIS; ONE-PIECE: COURTESY OF WU-WEAR; MUSCLES: DRAZEN VUKELIC/GETTY IMAGES

"Time is rough and tough like leather/ Figured out I went the wrong route/So I got with a sick-ass clique and went all out"

Raekwon "C.R.E.A.M."

Method Man "Triumph"

"As the world turns, I spread like germs/Bless the globe with the pestilence/The hardheaded never learn"

Smarting from a loss to Puff Daddy for Best Rap Album in 1998, Ol' Dirty Bastard famously bum-rushed the stage when Shawn Colvin's "Sunny Came Home" won Song of the Year—shouting the immortal line "Wu-Tang is for the children!"

ULTIMATE WU SOLO MIXTAPE

- "Bring the Pain" **METHOD MAN**
- "Shadowboxin'" **GZA FEAT. METHOD MAN**
- "Incarcerated Scarfaces" **RAEKWON**
- "Got Your Money" **OL' DIRTY BASTARD FEAT. KELIS**
- "The Champ" **GHOSTFACE KILLAH**
- "I Can See" **TEKITHA FEAT. CAPPADONNA**
- "Mi Casa" **METHOD MAN & REDMAN**
- "Fantasy (Remix)" **MARIAH CAREY FEAT. OL' DIRTY BASTARD**
- "Apollo Kids" **GHOSTFACE KILLAH FEAT. RAEKWON**
- "All That I Got Is You" **GHOSTFACE KILLAH FEAT. MARY J. BLIGE**
- "Brooklyn Zoo" **OL' DIRTY BASTARD**
- "The Heist" **BUSTA RHYMES FEAT. GHOSTFACE KILLAH, RAEKWON & ROC MARCIANO**
- "B.O.B.B.Y." **RZA**
- "Friction" **INSPECTAH DECK FEAT. MASTA KILLA**
- "Kiss the Ring" **RAEKWON FEAT. MASTA KILLA & INSPECTAH DECK**
- "Ghetto Superstar (This Is What You Are)" **PRAS FEAT. MYA & OL' DIRTY BASTARD**
- "Graveyard Chamber" **GRAVEDIGGAZ FEAT. KILLAH PRIEST & SHABAZZ THE DISCIPLE**

WU ON SCREEN: THE HIGHLIGHTS

THE MAN WITH THE IRON FISTS

Writer-director RZA sends Russell Crowe, Lucy Liu, and Dave Bautista in hot pursuit of ancient Chinese gold (and many sword fights). Surreal and sublime.

COFFEE AND CIGARETTES

Jim Jarmusch's 2004 anthology pairs RZA and GZA with Bill Murray in a delightful scene in which the duo drink tea and call their costar by his full name repeatedly.

THE WIRE

Method Man's finest dramatic turn came as drug capo Calvin "Cheese" Wagstaff, right-hand man to Prop Joe and the final character killed on the HBO series.

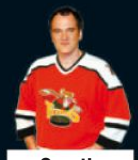
30 ROCK

Ghostface Killah (playing himself) shills for Donaghy Estates, a sparkling wine made by Alec Baldwin's Jack Donaghy that tastes like "the urine of Satan."

HOW HIGH

Method Man and Redman headline the 2001 hydroponic buddy comedy as goofball stoners who accidentally smoke their way into the Ivy League.

THE WU-NIVERSE A WHO'S WHO OF CLAN ASSOCIATES



Quentin Tarantino

RZA provided the *Kill Bill* score over which Uma Thurman sliced and diced.

Denzel Washington

In *American Gangster*, RZA chases Washington's drug lord Frank Lucas.

Zach Braff

Method Man plays a bellhop with a side game in peep shows in Braff's *Garden State*.

Notorious B.I.G.

The only other rapper on Biggie's perfect debut, *Ready to Die*? Method Man.

Kanye West

Long a self-professed fan of the group, he later rapped with Raekwon and RZA.

Mariah Carey

ODB delivered one of his wildest verses on the remix of Carey's No. 1 hit "Fantasy."

MASTA KILLA | RZA | METHOD MAN | GHOSTFACE KILLAH | RAEKWON | U-GOD | INSPECTAH DECK | OL' DIRTY BASTARD | CAPPADONNA | GZA

Jim Jarmusch

RZA scored *Ghost Dog: The Way of the Samurai*, and worked with him again with GZA.

Leonardo DiCaprio

RZA, who wrote a song for *Django Unchained*, was surprised the star "knew all my s---."

Mary J. Blige

Both Method Man and Ghostface teamed with the R&B queen on crossover singles.

The Black Keys

Raekwon, RZA, and a posthumous ODB guested on their *Blakroc* project.

The Kennedys

RZA's mom so admired the political family that she named her son Robert Fitzgerald.

Dave Chappelle

A much-loved *Chappelle's Show* skit touted the services of Wu-Tang Financial.

COLVIN: TIMOTHY A. CLARY/AFP/GETTY IMAGES; *THE MAN WITH THE IRON FISTS*: CHAN KAM CHUEN; *COFFEE AND CIGARETTES*, *THE WIRE*, BRAFF: EVERETT COLLECTION (3); *HOW HIGH*: SAM URDANK; TARANTINO, JARMUSCH: TONY BARSON ARCHIVE/WIREIMAGE.COM (2); WASHINGTON: DAVID LEE; NOTORIOUS B.I.G.: CLARENCE DAVIS/N.Y. *DAILY NEWS* ARCHIVE VIA GETTY IMAGES; WEST: LLOYD BISHOP/GETTY IMAGES; CAREY: CHARLES SYKES/GETTY IMAGES; MASTA KILLA: SHAREIF ZIYADAT/FILMMAGIC.COM; RZA: AMANDA EDWARDS/WIREIMAGE.COM; METHOD MAN: JEFF KRAVITZ/FILMMAGIC.COM; GHOSTFACE KILLAH: STEVEN A. HENRY/FILMMAGIC.COM; RAEKWON: PAUL MORIGI/WIREIMAGE.COM; U-GOD: JUN SATO/WIREIMAGE.COM; INSPECTAH DECK: JIM SPELLMAN/WIREIMAGE.COM; OL' DIRTY BASTARD: BOB BERG/GETTY IMAGES; CAPPADONNA: KEVIN WINTER/GETTY IMAGES; GZA: ARAYA DIAZ/WIREIMAGE.COM; DICAPRIO: NIVIERE/SIPA; BLIGE: MICHAEL BECKER/GETTY IMAGES; THE BLACK KEYS: JASON MERRITT/GETTY IMAGES; JOHN F. KENNEDY: HANK WALKER/GETTY IMAGES; ROBERT F. KENNEDY: SSPL/GETTY IMAGES; CHAPPELLE: DANIEL BOCZARSKI/GETTY IMAGES

FORCE *of* HOBBIT

As he preps for his final days as the host of The Colbert Report, **Stephen Colbert**, *a lifelong J.R.R. Tolkien nerd, is also bracing for the end of the* Hobbit *trilogy, with* **The Battle of the Five Armies**. *To help ease the pain (for all of us), EW asked if he'd like to be transformed into a few Middle-earth characters. And write this cover story. And interview* **Peter Jackson**. *He said yes, yes, and yes. Welcome to geek heaven.*

Photographs by
RUVEN AFANADOR

Stephen Colbert photographed on Oct. 24, 2014, in New York City

STARBUCKS
½ decaf
RANDOLPH
3
Syrup
Milk
GOAT
GINGER BREAD
Drink
OUR BARISTA PROMISE
Love your beverage or let us know. We'll always make it right.

The Hobbit *is a loaf of narrative cleanly sliced into thick, satisfying chapters, and right now director Peter Jackson and Stephen Colbert are reaching the ends of their own. On Dec. 18, Colbert will air the final episode of* The Colbert Report *before moving on to replace David Letterman as the host of the* Late Show*—put in Tolkienian terms, "Out of the Frying-Pan Into the Fire"—while the very next day, Jackson's epic Middle-earth saga will come to a close, after 13 years and six movies, with the release of* The Hobbit: The Battle of the Five Armies. *Colbert has long been a fan of Tolkien's universe (in the same sense that Gollum is a "fan" of his precious): He speaks Elvish, had a cameo in* The Hobbit: The Desolation of Smaug, *and this summer hosted the Comic-Con panel for the trilogy's final film. So* Entertainment Weekly *invited him to write for us about what* The Hobbit *and Jackson's films have meant to him, and what it has been like to go all the way there and back again.*

My Middle-earth

BY **Stephen Colbert**

"THE ROAD GOES ever on and on, down from the door where it began."

Well, the road may go ever on and on, but the realm of men has once again failed. Peter Jackson has finally run out of movies to split into three more movies! So farewell we call to hearth and hall.

And with the impending end of the *Hobbit* trilogy, I have been going through the five stages of nerd-boy grief: denial, anger, bargaining, depression, and begging for more sequels. Do *not* tell me you can't squeeze another two movies out of the Tom Bombadil story, mister! Or Elrond's dad, Eärendil the Mariner...that tarried in Arvernien! Or what about the appendixes?! They've got genealogy! Kids love genealogy!!!

Come on! I need these films. Losing myself in a world gripped by crises, at war against dark forces, consumed by greed and power, forcefully trying to subjugate everyone on the planet to their will. Where am I going to find that in real life?

I suppose I must accept that this is really the end. No more heart-stopping battles, no more wizard's magic, and perhaps saddest of all, no more stirring cameos by Stephen Colbert in my award-eligible "Lake-town Spy" role in *The Desolation of Smaug*.

To help me say goodbye, I took a walk down memory lane. Just me and a few of my friends got together to play

(PP. 25, 27, 30, 33-35) F/X HAIR: CHRISTAL SCHANES/FEATHERLIGHT WIGS; F/X MAKEUP: JOSHUA TURI/DESIGNSTODECEIVE.COM; WARDROBE STYLING: PAUL BOOTH/WETA FILMS; PROP STYLING: SHAWN PATRICK ANDERSON/BRIDGE ARTISTS; WARDROBE DESIGN: BOB BUCK, ANN MASKREY, & RICHARD TAYLOR FOR WETA FILMS; HEAD: WARNER BROS. PICTURES

"Slipping into Legolas' skin felt glamorous and immortal."

THIS IS THE END

THE BATTLE *of the* FIVE ARMIES

In the final installment, our heroes face off against multiple foes, and not everyone gets out alive. BY KEITH STASKIEWICZ

When we last left our company of vertically challenged protagonists, they had just unleashed fiery death and ruination upon the citizens of Lake-town in the form of the dragon Smaug. "We wanted to save the destruction of Lake-town for this movie so we could start with a bang," says Peter Jackson. But dragon fire isn't the only thing running hot—once Smaug is dispatched and the dwarves are returned to the mountain keep of Erebor, the armies of the title start moving into position for the epic climactic battle for the stronghold. On top of all that, the leader of the dwarves, Thorin, begins to succumb to a powerful lust for gold, a generational avarice that only exacerbates tensions leading into the grand melee. And yes, there will be casualties. "This is the one where I finally get to kill some dwarves," Jackson says.

dress-up. Lucky for me, my "friends" are the wardrobe department for *The Hobbit*. The original costumes and wigs were flown in from New Zealand just for *me*. They didn't even fly the costumes out of New Zealand for the actors! They had to wear them *there*! The pictures on these pages fulfill a lifelong dream...winning cosplay. Boba Fett with boobs? You finished a close second.

Look at the incredible work the makeup and hair artists did. Everything was taken into account. Especially with Gandalf. Let's just say the carpet matches the beard.

And my transformation into Bilbo Baggins was completely thrilling and surreal. Especially since the first hobbit thing I did was light up some pipe-weed.

Slipping into Legolas' skin felt glamorous and immortal. For the sake of authenticity, I wanted to kill an orc, but none of my interns would dress up as an Uruk-hai and let me shoot them in the face. I know someone who's not getting college credit.

Of course, the dress-up fun had to end eventually. And once they had a locksmith open the room I'd barricaded myself in, I agreed to go quietly.

And as I explained to the police at the precinct, Tolkien's work has been a lifelong haven for me—truly a light in dark places when all other lights went out. For an awkward teenager, Middle-earth was a world I could escape to. Peter Jackson's Middle-earth also gave me a world to escape to, but by the time his films came out, I was rich and famous and didn't really want to escape my life anymore. Still, great movies.

How well I remember their beginning...

Colbert text continued on page 32 ➳

WARNER BROS. PICTURES

Let's elevate the moment.
Toyota Corolla
toyota.com/corolla
TOYOTA
Let's Go Places
Options shown. ©2014 Toyota Motor Sales, U.S.A., Inc.

Colbert as Bilbo

But what about second breakfast?

"The first thing I did was light up some pipe-weed."

Q&A

THE FAN WHO KNEW TOO MUCH

Colbert Goes (Helm's) Deep With Peter Jackson

While the rest of America was either shopping or sleeping in, Stephen Colbert spent his Black Friday morning in his New Jersey home on the phone with one of his cinema idols, Peter Jackson. "I'm in my pajamas," Colbert proudly stated to the *Hobbit* director, who was calling from London. "I'm in my post-Thanksgiving torpor, coming down from a stuffing hangover." But Colbert put on his pointy interviewer's hat, engaging Jackson in an enchantingly smart 45-minute conversation about movies, magic, and the meaning of Middle-earth. The *Lord of the Rings* Oscar winner was impressed, but stopped just short of saying yes when Colbert suggested—nay, commanded—what Jackson's next job should be. An excerpt:

Stephen Colbert I'm calling you from my library with the fire going, doors all closed. I'm feeling very hobbity right now.

Peter Jackson And I haven't got any shoes on, so I'm a bit hobbity myself.

How old were you when you first read Tolkien?

I was on a train. I was reading it on a train between Wellington and Auckland to go on a photo-engraving apprenticeship, so I would've been about 17.

Are we seeing in these movies what you saw in your mind then?

I don't think so. In some respects I'm still very much the same person as I was when I was 17, so it's likely that I was imagining some of the similar landscapes. The train goes right past Mount Ruapehu, which is where we shot the Mordor scenes. But I wasn't for a second imagining that Mordor would be there.

Which characters from the book do you most identify with?

The hobbits. They're New Zealanders to some degree, because we live in a far-off little country and we have a suspicion of the outside world. I probably identify more with the hobbits than I do with the humans. But, for the life of me, I can never identify with the elves.

Is there a film genre you want nothing to do with? Will we ever see a Peter Jackson rom-com?

Possibly. I don't know if I'm a very good comedic filmmaker, but I do have a reasonably good sense of humor. The genre that I don't feel a great affinity for is hardcore science fiction. I don't regard *The Hobbit* or *The Lord of the Rings* as science fiction in the slightest.

Growing up, it used to enrage me when people would see me reading *Lord of the Rings* and say, "Oh, I love science fiction."

I know, I know.

They all got lumped together in the same sort of ghetto at the bookstore.

Yes. The thing I like about *The Lord of the Rings* and *The Hobbit* is that they were more historical fantasy. It was much more fun for us to approach them as historical truth, from a time that predates the Egyptians and the Greeks, like a Dark Age.

That was one of the things I heard you talk about back in 1998, in one of the first interviews you did about *Lord of the Rings*. You were talking about Helm's Deep.

Yes, yes, yes.

You said you were going to shoot this like archaeologists who had found the original sites. Something like "We're not creating a set of Helm's Deep; we're restoring the original place."

[*Laughs*] Yeah, that's right, that's right.

And I went, "Ah, that's the right man for the job." Do you feel like what you've done with these films has changed movies?

That's hard for me to answer. I guess, after *The Fellowship of the Ring* and the other two films, there were films that came out that had medieval or ancient battle scenes in them, and I did recognize the type of camera angles that I did in those. That was kind of fun.

I noticed a lot of midfield clash.

Well, I can't claim ownership of that because the great midfield clash that preceded *Fellowship of the Ring* was the one in *Braveheart*. I used to study those battle scenes so closely. But what I recognized in other movies was the kind of swoopy-camera, big ultra-helicopter shots that we started to do in ours.

Is there another fantasy story that you might want to tell? I'd like to see you tell *The Iliad*.

Right, okay.

***The Iliad* is the only piece I can think of that has this depth of backstory that *The Lord of the Rings* does. If you read a wide swath of Greek myths, and then read *The Iliad*, you go, "Oh, this isn't just a stand-alone story." It's tremendous history.**

Yeah, yeah.

So please do it.

I haven't really thought about it. Certainly that is the type of film that I would love to go see, but right now, I'll probably just have...a little vacation would be quite nice. You know, just for a week or two.

[*Laughs*] So what happens to New Zealand now?

[*Laughs*] Well, at the moment there's a lot of people going to New Zealand because of the movies, which is good. The legacy of the films will be in the tourism. Just as people go to Salzburg because *The Sound of Music* was shot there 50 years ago, I'm sure in 50 years people will probably still be going to New Zealand because of these movies.

Hobbiton is permanent now, right?

It is, yep. I'll tell you what, if I could live somewhere that wasn't where I normally live, Hobbiton would be fantastic. Just to have a village of hobbit holes would be a nice way to live.

Well, I hope to come down and have a cup of tea in Bag End...

And the Green Dragon Inn serves special hobbit ale that's apparently very, very nice.

"But better is Beer if drink we lack, and Water Hot poured down the back."

We can sit and have a pint.

Colbert and his sons, John and Peter, and his wife, Evelyn, appeared in *The Hobbit: The Desolation of Smaug*

JACKSON AND COLBERT: KRISTOPHER LONG; COLBERT FAMILY: WARNER BROS. PICTURES

The Best of Two Trilogies

From *The Lord of the Rings* to *The Hobbit*, Peter Jackson has captured unforgettable moments on screen. Our Top 10.

BY KEITH STASKIEWICZ

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING

THE COUNCIL OF ELROND

➳ The ragtag heroes who make up the Fellowship truly come together for the first time at Elrond's (Hugo Weaving) secret council, where they pledge to help Frodo (Elijah Wood) in his quest, offering their swords, bows, and axes.

THE LORD OF THE RINGS: THE TWO TOWERS

THE FALL OF ISENGARD

➳ I think that I shall never see, a poem as lovely as...an army of sentient trees overrunning orc forces to destroy the fortress of the treasonous Saruman (Christopher Lee). We heart you, Treebeard.

SAM CARRIES FRODO

➳ As they approach Mount Doom, Sam (Sean Astin) gathers his moral courage and says to Frodo, "I can't carry it for you, but I can carry *you*." It's so heartwarming, even the eye of Sauron mists up a little.

"YOU BOW TO NO ONE"

➳ At the end of *The Return of the King* (or one of its endings), the newly crowned Aragorn (Viggo Mortensen) tells the hobbit attendants to stand straight, since the brave, victorious, world-saving little fellas have earned that right.

IN 1998, WHILE surfing the nascent information superhighway to, I'm gonna say, alt.tolkien (ask your parents to ask their IT guy), I ran across a story both wonderful and perilous. Director Peter Jackson would be making an adaptation of *The Lord of the Rings*. In fact, he had already started.

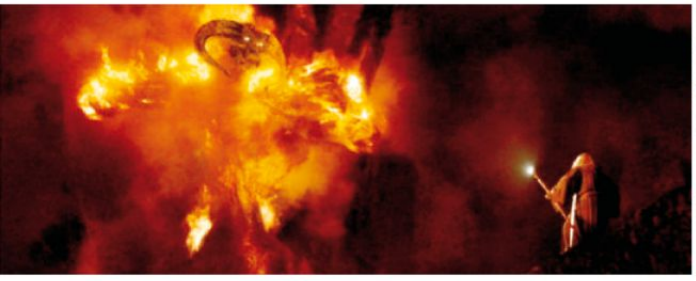
At the time, I knew Mr. Jackson only as the director of the critically acclaimed *Heavenly Creatures*. And as great as that movie is, I wasn't sure there was room for hysterical, murderous teenage girls in the trilogy...other than, of course, Éowyn. (*Shield maidens be crazy!*)

And while I was happy to see someone finally take a live-action stab at the trilogy, I was worried. Because with previous attempts at bringing *LOTR* to the screen, I had been burned. Take Ralph Bakshi's 1978 quasi-animated *Lord of the Rings*, a mishmash of *The Fellowship* and *The Two Towers* that never even finished the story. And of the 1980 Rankin/Bass *The Return of the King*, the less said the better. We hates it, we hates it, we hates it forever!

And I was afraid that Jackson would be just another thief come to take my treasure—my hoard of Middle-earth memories. It was a very possessive, obsessive, *dragony* feeling.

Or worse, he might not treat them with respect. We fantasy fans, even more than our sci-fi brethren, had long been ghettoized as lovers of childish fairy tales.

But in an early interview Peter Jackson said he was going to



"YOU SHALL NOT PASS!"

➳ The line has been used thousands of times since 2001 to refer to students, cars, and kidney stones, but it started here, in the mines of Moria, with Gandalf (Ian McKellen) standing up to the monstrous balrog.

THE DEATH OF BOROMIR

➳ The lovably surly Boromir dies from an Uruk-hai's arrow, becoming the Fellowship's first casualty. It wouldn't be the last time we'd witness Sean Bean expire suddenly (oh, Ned Stark!), but it was certainly moving.

THE CAVALRY ARRIVES AT HELM'S DEEP

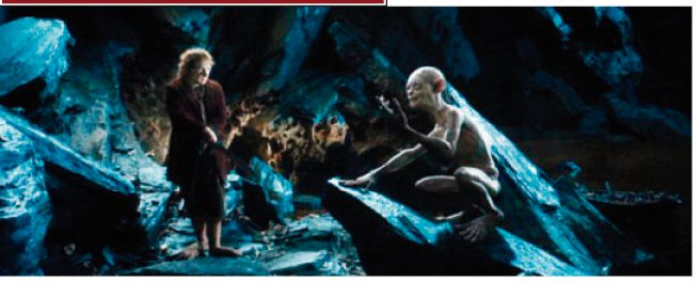
➳ Gandalf leads his troops atop a white horse, ready to drive them into the Battle of Helm's Deep, the centerpiece of *The Two Towers* and of Jackson's filmmaking.

THE LORD OF THE RINGS: THE RETURN OF THE KING

"I AM NO MAN!"

➳ In the prophecy-loophole equivalent of the "doctor was his mother" riddle, Éowyn (Miranda Otto) is able to kill the Witch-king of Angmar, who was augured "not by the hand of man shall he fall." She is woman, watch her slay.

THE HOBBIT: AN UNEXPECTED JOURNEY



BILBO AND GOLLUM TRADE RIDDLES

➳ Everyone's favorite ring-obsessed homunculus (Andy Serkis) squares off against Bilbo (Martin Freeman) for the right to the precious. It's one of the quietest (and best) scenes in the trilogy.

THE HOBBIT: THE DESOLATION OF SMAUG

BILBO MEETS SMAUG

➳ *Sherlock* costars Martin Freeman and Benedict Cumberbatch reunite under very different circumstances as Bilbo faces off for the first time against the imposing, gold-hoarding dragon, Smaug.

➵ Colbert and his hobbit feet on top of his own copy of J.R.R. Tolkien's *The Hobbit*

treat his sets as if he wasn't just building them for a movie; he was an archaeologist restoring the actual location of, say, Rivendell, which, lost or ruined, had been a real place thousands of years before our written civilization existed. This is when I knew I could trust him.

And I began to have hope—and not just hope that the movies would be good. I was given hope that finally, people might not roll their eyes when I started talking about Middle-earth, that my head full of facts from Fëanor to Faramir might suddenly have some social value. Some-

one might actually say, “Hey, Stephen, you know a lot about that Tolkien stuff; could you explain something to me about Middle-earth?” Yes, that I could do.

And the movies came, and they were more than good. To paraphrase C.S. Lewis, they were beauties that pierced like swords or burned like cold iron. It was clear that the filmmakers, like the elves of Lórien, put the thought of all that they loved into all that they made.

But as comes snow after fire, even dragons have their endings. And after 13 years of exploring Middle-earth on the big screen, it’s time to say goodbye.

I will not say, Do not weep, for not all tears are an evil.

So goodbye, Gandalf. Thank you for teaching me that we always have someone who believes in us, even when we don’t quite believe in ourselves. And also if you mess with a balrog, bring a parachute.

Goodbye, Legolas and Gimli. Your loyalty and love for each other taught us all something to strive for with our friends. And your orc-killing contests taught frightened children how to count.

Goodbye, Aragorn and Arwen. You showed that love means being willing to make the ultimate sacrifice for one another. And that elf-on-man action is way hotter than elf-on-dwarf. Give it up, Kili. She’s out of your league.

Goodbye, Gollum. From you we learned... nothing. You are a jerk who bites off people’s fingers. Get some help.

And thank you, Peter Jackson and everyone who gave us these films! Even though there will be no more movies, I still have a magic ring that makes the rest of the world invisible for a few hours. Actually, six of them, and they’re Blu-ray. ■

***To see more exclusive portraits of Colbert as Bilbo, Gandalf, and Legolas, time-lapse video of his transformations, plus video of him on set, go to* ew.com/hobbit**

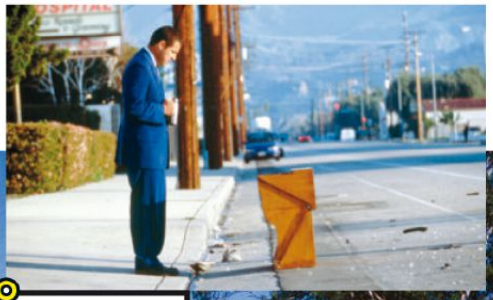
"Tolkien's work has been a haven for me—a light in dark places."

MAGNOLIA

CITY GUIDE

Paul Thomas Ande

With his new film, ***Inherent Vice***, the director of *Magnolia* and *Boogie* on a journey through the broad streets and broken souls of his master



PUNCH-DRUNK LOVE

BOOGIE NIGHTS

INHERENT VICE

Movie

rson's Tour of L.A.

Nights returns to the city that defined his early career, and takes us works. **BY DAVID ANSEN**

On

A CLEAR, CRISP SUNDAY MORNING, PAUL Thomas Anderson is driving me around Tarzana, his home turf. Built on the site of Edgar Rice Burroughs' ranch, Tarzana is eclectically nondescript, like all the low-rise suburban enclaves that dot the San Fernando Valley. On Ventura Boulevard, where we stop to pick up some overpriced fruit drinks, the architecture is a do-your-own-thing mish-mash that refuses to add up to a Style. Anderson bemoans the eyesores, but he's a born-and-bred Valley boy. "It's where I'm most comfortable in my own skin," he says. He tried living on the other side of the hill for a year, in a Spanish home in Los Feliz, east of Hollywood. "It was a great house, but I didn't feel like I belonged," he says. "I had to get back to the Valley."

There are filmmakers whose work is inextricably linked with a locale—Woody Allen and Martin Scorsese are inseparable from New York, Nebraska is owned by Alexander Payne, Federico Fellini transformed our vision of Rome. Los Angeles, of course, has been the backdrop of thousands of movies since the silent era. We think we know it, but it takes an artist to help us see it anew. In such films as *Boogie Nights*, *Magnolia*, and *Punch-Drunk Love*—all set in his beloved Valley—and in his latest, *Inherent Vice*, set in L.A.'s South Bay, Anderson leads us down side streets we've never taken, arriving at destinations where we've never been.

Anderson, 44, lives atop a hill in a sprawling 1940 ranch-style home with Maya Rudolph and their four kids, but before we head up there, he wants to show me the former home of one of his idols. John Huston, whose *The Treasure of the Sierra Madre* is one of his favorite films, had an estate just a stone's throw from where Anderson now lives. Huston shot *The Red Badge of Courage* in the nearby hills.

Wherever Anderson goes, his Los Angeles is haunted by cinematic ghosts: Every time he gets off the 101 freeway at Vine, he thinks of the apartment William Holden lived in in *Sunset Boulevard*. After he first saw John Boorman's *Point Blank*, he was so obsessed with it he scoured the city to check out all the locations Boorman used.

PAUL THOMAS ANDERSON PHOTOGRAPHED ON NOV. 16, 2014, IN AGOURA HILLS, CALIF., IN FRONT OF AN *INHERENT VICE* HOUSE

When people think of classic L.A. movies, the images have always come from the other side of the Santa Monica Mountains. No city has been more filmed. From *Double Indemnity* to *Down and Out in Beverly Hills*, from *Boyz N the Hood* to *Blade Runner*, Hollywood has repeatedly turned its cameras on itself, for reasons both practical and narcissistic. The iconic signifiers—palm trees, the Hollywood sign, the Venice boardwalk—are known worldwide. But these images never jibed with the L.A. Anderson grew up in. At best, the Valley was a footnote in the Hollywood lexicon, a sunbaked suburban afterthought.

Then, in the early '80s, it achieved a dubious national identity—like, totally—as the birthplace of Valspeak, the habitat of vapid teenage girls. The first movie Anderson remembers seeing that reflected where he lived was *Fast Times at Ridgemont High*. He was 12. A decade later, in 1993, he caught a movie that would leave an even deeper impression. "When I saw [Robert] Altman's *Short Cuts* I thought, 'That looks like where I live,'" he says. "Even though it wasn't the Valley, just the way it looked kind of bleached out and f---ed-up, it looked ugly."

Photograph by **TIERNEY GEARON**

(PREVIOUS SPREAD) *MAGNOLIA*: © NEW LINE CINEMA/EVERETT COLLECTION; *BOOGIE NIGHTS*: GILLIAN LEFKOWITZ; ANDERSON PHOTOGRAPH BY TIERNEY GEARON; *PUNCH-DRUNK LOVE*: BRUCE BIRMELIN

In 1997, the world got to see L.A. through his eyes. With *Boogie Nights*, his second feature, the Valley had found its 27-year-old cinematic muse. The film took us back to the 1970s and '80s, revealing the hidden world of professional porn. The Valley was (and still is) the adult-film capital of America, and Anderson had grown up imagining what went on in the anonymous industrial buildings he'd ridden by on his bike as a kid. In high school, he'd made a short mockumentary about a spectacularly endowed porn star he dubbed Dirk Diggler. He resurrected this none-too-bright superstar for *Boogie Nights*, casting Mark Wahlberg in the role and coaxing a nuanced performance from Burt Reynolds as porn king Jack Horner, Diggler's father figure.

Even now it's hard to believe that movie was made by a young man, and not just because the high-octane filmmaking demonstrated a prodigious command of the medium. What astounds is the depth and generosity of his vision. It's a movie about the need to create family even in the most unlikely places, about the seismic shift from film to video in the porn industry, about people desperate for self-reinvention. And wasn't that what L.A. had always promised: a desert mecca where you were allowed to shed your first skin and dream up another?

THERE ARE EXTRAVAGANT views of the Santa Monica Mountains from the windows of Anderson's home: elms and jacaranda and palm trees in the distance, the lush foliage camouflaging hillside homes. With a little squinting you could easily imagine you're living in the country. Yet just a few miles below is Magnolia Boulevard, which bisects the San Fernando Valley from Encino, to the west, all the way east to Burbank, home of Warner Bros. and Disney studios. It was this quintessential Valley thoroughfare that gave its name to his next movie.

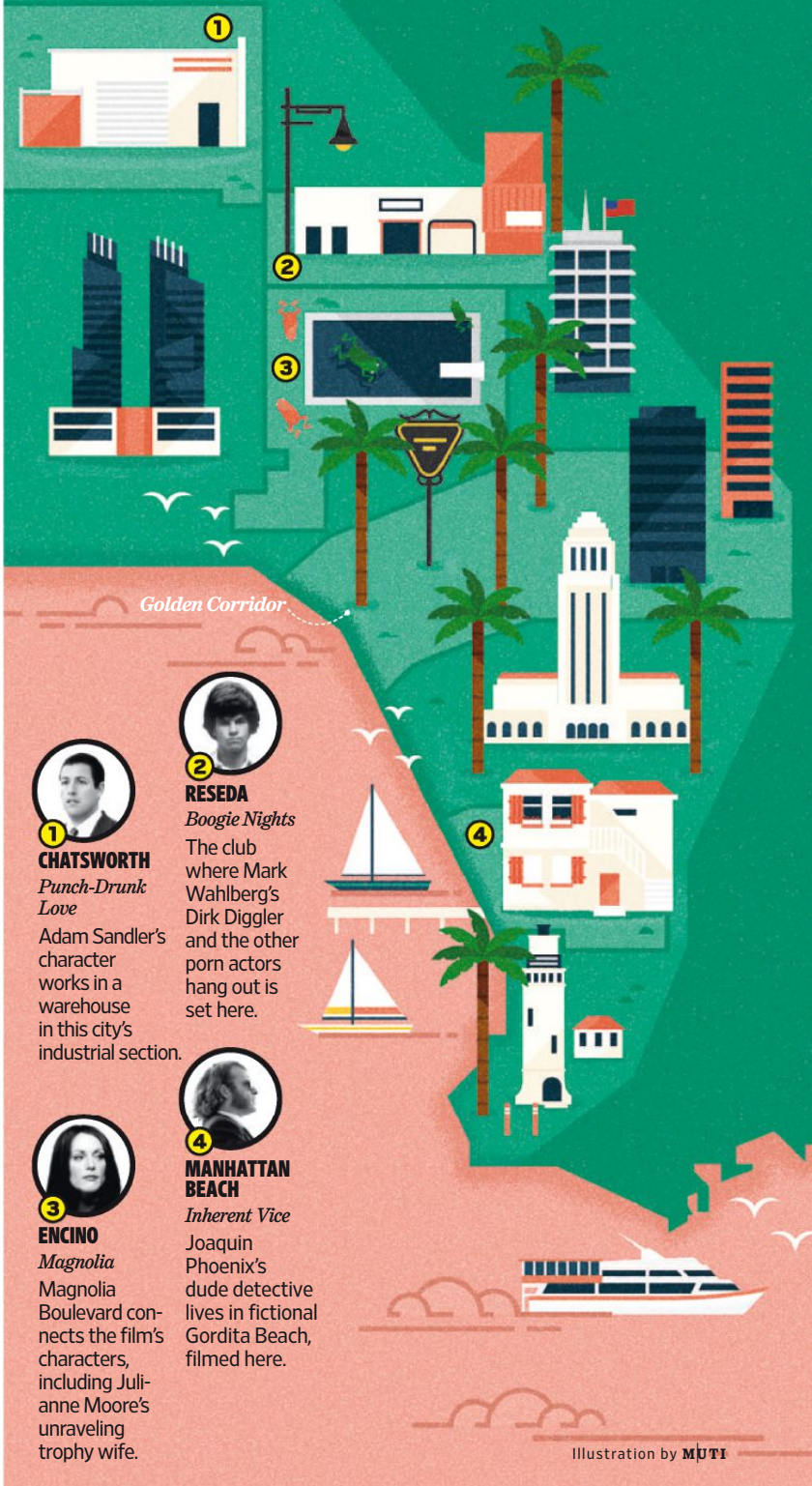
Magnolia was his shoot-the-moon magnum opus, a teeming three-hour epic that follows the intersecting lives of nine lost Valley souls. Like almost all his movies, it was about, among many other things, fathers and sons, and it was made in the aftermath of the death of his own father, Ernie Anderson. Ernie was a voice-over artist who had once, under the name Ghoulardi, hosted a popular late-night horror-movie show on Cleveland TV. In *Magnolia*, aspects of his father are parceled out between two characters, one played by Jason Robards, the other by Philip Baker Hall. One is a rich TV producer, the other the host of a TV quiz show. Both are philanderers. Both are dying of cancer. Robards' trophy wife, played by Julianne Moore, overdoses on prescription drugs and is found unconscious by a little boy—an incident taken from Anderson's life. "It was

BOOGIE NIGHTS, MAGNOLIA: NEW LINE/KOBAL COLLECTION (2); *PUNCH-DRUNK LOVE*: © COLUMBIA PICTURES/EVERETT COLLECTION; *INHERENT VICE*: WILSON WEBB

CITY GUIDE

A Valley of Film

Most movies about Los Angeles take place in a golden corridor that snakes from the beach, through Beverly Hills, to downtown. Paul Thomas Anderson's L.A. films are set and/or shot along the edges of that glamour zone, particularly in the San Fernando Valley. Here, a map of his geographic inspirations.



1 **CHATSWORTH**
Punch-Drunk Love
Adam Sandler's character works in a warehouse in this city's industrial section.

2 **RESEDA**
Boogie Nights
The club where Mark Wahlberg's Dirk Diggler and the other porn actors hang out is set here.

3 **ENCINO**
Magnolia
Magnolia Boulevard connects the film's characters, including Julianne Moore's unraveling trophy wife.

4 **MANHATTAN BEACH**
Inherent Vice
Joaquin Phoenix's dude detective lives in fictional Gordita Beach, filmed here.

Illustration by MUTI

the tragic story of a wife my father had late in his life," he says.

Anderson remembers the period when he was writing the script as both thrilling and chaotic. "I'd just had this great success," he says. "It was the first time I'd had any money. I was coming out of one relationship and starting a new one. All that tragedy was coming out [in the script]." *Magnolia* is overwrought, exhausting, and magnificent, rising to a biblical rain of frogs that coats the Valley streets—and is never explained. Every character is damaged, yet their creator doesn't judge them. These emotionally crippled Californians want to transcend their personal histories. But as a line at the heart of *Magnolia*, and perhaps all his movies, observes: "We may be through with the past, but the past is not through with us."

Anderson vowed that his follow-up—the third in an unintended Valley trilogy—would be no longer than a tight 90 minutes. *Punch-Drunk Love* was an attempt to lighten up. "Attempt" is the operative word: This unnerving love story, in which a rageaholic Adam Sandler overcomes his demons to fall in love with Emily Watson, unfolds like a bad dream willing itself, kicking and screaming, into a romantic-comedy ending.

JOAQUIN PHOENIX AND ANDERSON FILMING *INHERENT VICE*

LOS ANGELES IS A CITY OF PRIVATE FANTASIES CONNECTED BY FREEWAYS: ITS REAL LIFE TAKES PLACE BEHIND CLOSED DOORS.

THERE ARE NO SWEEPING overhead vistas, no gaudy billboards, no palm trees—indeed, precious few establishing shots—in Anderson's Valley films. These are L.A. movies made by an insider, and for the most part they take place inside. Los Angeles is a city of private fantasies connected by freeways: Its real life takes place behind closed doors. For a place stereotyped as being about flash and surface, it's never been concerned with presenting a well-groomed face to the world. Building codes are for places protective of their past, and L.A., ever dreaming, doesn't like to look back. Anderson's movies instinctively understand this. Filled with anonymous stucco apartments, generic storefronts, and unadorned warehouses, they accept the nondescript, yet manage to make the nondescript unforgettable.

When Europeans turn their cameras on L.A.—think Michelangelo Antonioni's *Zabriskie Point* or John Schlesinger's *The Day of the Locust*—their landscapes can't help but editorialize: often scathingly, sometimes fondly, usually ironically. In Anderson's movies, the physical city is a given; his gaze peers elsewhere—into L.A.'s messy, aspiring, wounded soul.

But as *Boogie Nights* suggested—and his non-L.A. movies *There Will Be Blood* and *The Master* confirmed—Anderson is an instinctive historian, with an uncanny ability to capture the feel and psychology of the past.

His new movie, *Inherent Vice*, based on the Thomas Pynchon novel, is set in 1970—the year Anderson was born—in fictional Gordita Beach, a stand-in for such South Bay surfside enclaves as Manhattan Beach, where much of it was shot. It's his first L.A. movie not made in the Valley, and his first true adaptation. A twistedly funny, weed-saturated film noir that both apes and sends up classic gumshoe mysteries, *Inherent Vice* re-creates the after-the-fall L.A. counterculture without using the usual '60s visual shorthand. You won't find any psychedelic freak-outs or Day-Glo VW vans. Though it's filled with pratfalls and gags, the comedy floats above a steady undertone of melancholy. Doc Sportello, the reefer-toting private eye played by Joaquin Phoenix, is haunted by his old flame (Katherine Waterston), whose sudden reappearance sets off his labyrinthine journey into the netherworld of the City of Angels. It's a movie about loss—lost love, lost utopian illusions—set in a place where neighborhoods can vanish overnight, plowed under by rapacious real estate developers. *We may be through with the past, but the past is not through with us.*

Back at Anderson's house in Tarzana, we walk down to the converted garage that is his office, a vast, high-ceilinged space lined with books, DVDs, VCRs, and movie posters. He flips on TCM, the first order of business. Is it just coincidence that the movie that happens to be on is 1954's archetypal Hollywood-on-Hollywood saga, *A Star Is Born*? As we talk, his eyes are periodically snared by a glorious Technicolor image, and he stops to point out how it must have been achieved. I'm trying to get him to explain his unusual ability to get so deep inside L.A.'s past and present. He shrugs; he's not one to analyze his own work, or blow his own horn. *Boogie Nights*? "It just came naturally, I'd been around it so long," he says. We start talking about other filmmakers who've captured the ethos of a time period. "It's funny the things you can get right somehow," he says. "You just know: That feels right." But now Anderson is not talking about other directors. He bends forward. "The truth is the truth is the truth." It's said lightly, almost with embarrassment. To my ears, however, it sounds more like a credo. ■

WILSON WEBB

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Movies

Christian Bale

KERRY BROWN

Exodus: Gods and Kings

STARRING *Christian Bale, Joel Edgerton, Ben Kingsley, Sigourney Weaver*

DIRECTED BY *Ridley Scott*

PG-13, 2 HRS., 26 MINS.

By Chris Nashawaty

IS IT POSSIBLE to sit through a movie, mentally cataloging its absurdities, and still walk out dazzled? Because that pretty much sums up my experience watching Ridley Scott's eye-candy spectacle *Exodus: Gods and Kings*, an over-the-top Old Testament epic that's essentially *Gladiator* with God. The story will be familiar to anyone who's seen Cecil B. DeMille's 1956 Easter-season perennial *The Ten Commandments* or thumbed through a certain King James best-seller. But as a refresher, the film opens circa 1300 B.C.E., the heyday of the Egyptian pharaohs. John Turturro's dying ruler, Seti, is making plans to hand the throne over to his spoiled son, Ramses (Joel Edgerton), and Ramses' closest friend since childhood, Moses (Christian Bale), has his doubts about the impetuous, heavily eyelinered heir. But he keeps quiet—a

smart move since Ramses is the kind of short-fused sociopath who peacocks around the palace with a cobra draped around his neck. After saving Ramses' life in battle, just as a prophecy foretold, Moses travels to the city of Pithom and gets a sickening eyeful of the whip-cracking brutality dished out to the kingdom's Israelite slaves. It's here that a wise Jewish elder (Ben Kingsley) tells Moses of his secret Hebrew lineage and destiny to lead his people out of bondage and into the promised land. Rumors of this true bloodline soon make their way to the paranoid Ramses, who responds by exiling his friend. As Moses grapples with his existential crisis, he's visited by God in the form of a petulant young boy with a British accent—a casting choice I suspect many will find problematic, mystifying, or just plain laughable. In my case, it was all three.

It's not easy to make an ancient story feel fresh. Just ask *Noah*'s Darren Aronofsky. But Scott and his brooding, fully committed leading man (as if Bale knows any other gear) manage to carve out an intimate character study within the tarted-up expanse of a 3-D blockbuster. As ever, Scott is more interested in your eye than your heart or head. He's a visual storyteller, a builder of breathtaking worlds. And the scope of his CGI-festooned Egypt is massive. The director nails the razzle-dazzle look of the movie, but the tone is all over the place. When God unleashes a series of plagues that make the Nile run red with blood and set off infestations of frogs and locusts as well as an outbreak of nasty boils and pustules, *Exodus* briefly turns into a cross between a Roland Emmerich disaster flick and a biblical gross-out film.

Scott also doesn't seem to know what to do with his embarrassment-of-riches cast. There are characters, like Sigourney Weaver as Ramses' mother and Aaron Paul as a Hebrew slave, who make flashy entrances only to vanish. And for a story set in ancient Egypt, there is a puzzling dearth of Middle Eastern and African faces. Instead, we're given a Moses from Wales (Bale) and a pharaoh from Brooklyn (Turturro) with an Aussie son (Edgerton). This whitewashing was already dicey in the '50s, when *Commandments* starred such decidedly non-Egyptians as Edward G. Robinson (who always spoke like he had a cigar clenched between his teeth), Yul Brynner, and Charlton Heston in a cotton-candy beard. And yet, before you're able to get too distracted by *Exodus*' flaws, Scott reaches back into his bag of pixie dust and whips up another grand illusion. These feats all climax with the parting of the Red Sea, the biggest special effect in the history of religion. Scott's bravura version makes DeMille's once-miraculous money shot look about as quaint as a magic trick bought from a gumball machine. **B**

Golshifteh Farahani and Joel Edgerton

THIS FILM CONTAINS THE FOLLOWING:

C	H	ML	BB	TW
CROCODILES	HAIL	MEDICINAL LEECHES	BURNING BUSH	TIDAL WAVES

RIDLEY SCOTT IS A VISUAL STORYTELLER, A BUILDER OF BREATHTAKING WORLDS. HE NAILS THE RAZZLE-DAZZLE LOOK OF THE MOVIE, BUT THE TONE IS ALL OVER THE PLACE.

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

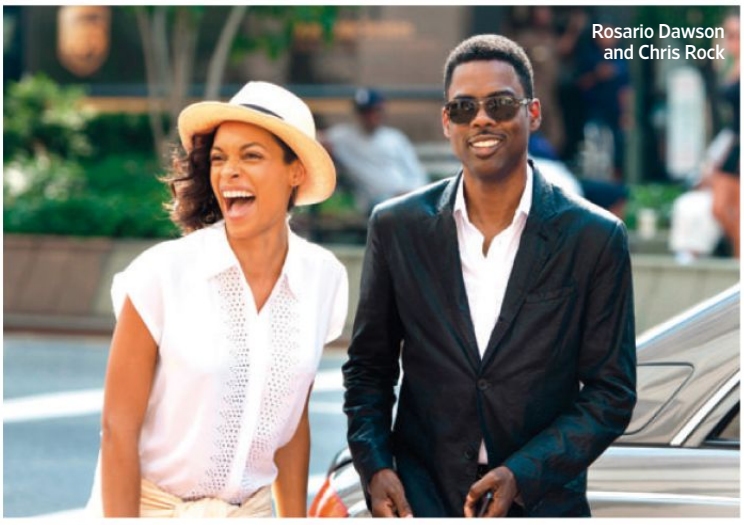
	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
BIG HERO 6	B+	83	75	89	82
FOXCATCHER	B–	78	83	86	82
TOP FIVE	A–	61	94	87	81
INHERENT VICE	C	82	84	74	80
INTERSTELLAR	B–	89	74	73	79
WILD	A–	70	74	90	78
THE THEORY OF EVERYTHING	B+	78	72	82	77
THE HUNGER GAMES: MOCKINGJAY—PART 1	B–	72	64	65	67
PENGUINS OF MADAGASCAR ↑	C–	73	53	72	66
EXODUS: GODS AND KINGS	B	76	54	46	59

EXODUS: GODS AND KINGS: KERRY BROWN; *PENGUINS OF MADAGASCAR*: DREAMWORKS ANIMATION

Get more behind-the-scenes scoop on **Inside Movies**, every weekday at 7 p.m. on ENTERTAINMENT WEEKLY Radio on SiriusXM Channel 105

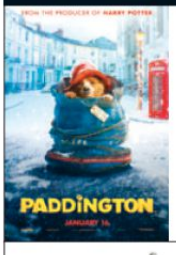
Top Five

STARRING *Chris Rock, Rosario Dawson*
DIRECTED BY *Chris Rock*
R, 1 HR., 41 MINS.
By Chris Nashawaty


Rosario Dawson and Chris Rock

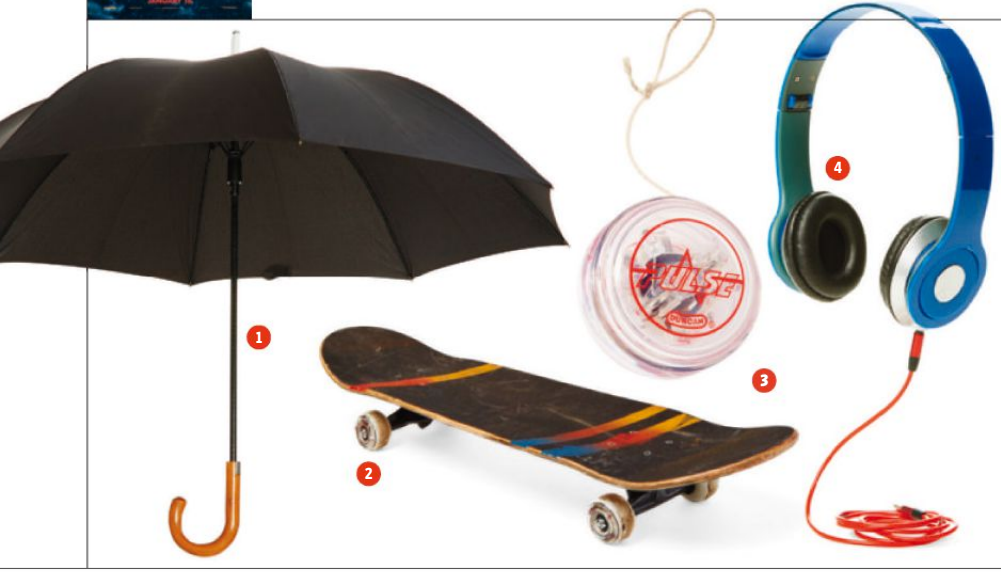
AS BRILLIANTLY FUNNY as Chris Rock is, he's never been able to replicate the high-voltage danger and electricity of his stand-up act on the big screen. But in his latest film, the sharply satirical *Top Five*, he not only makes a case for why he should be a bona fide movie star, he also proves he's a writer-director to be reckoned with. Rock plays Andre Allen, the former box office powerhouse behind a series of lowbrow Whammy the Bear movies in which he humiliated himself as an undercover cop in a grizzly suit. Newly clean and sober, he's desperate to be taken seriously by the critics who've savaged his comedies, so he's made a historical epic about a Haitian slave revolt. Promoting the earnest dud on the eve of his wedding to a gold-digging, Kardashian-esque reality star (Gabrielle Union), Andre reluctantly agrees to a lengthy interview with a *New York Times* reporter (a charmingly vulnerable Rosario Dawson). The two walk around Manhattan, swapping flirty banter and dropping in on some of his old pals (Tracy Morgan, *SNL*'s Leslie Jones, and a few A-list cameos too fun to spoil). Between punchlines, they both let their guards down. While *Top Five* isn't exactly Rock's *Annie Hall*, it is him riffing in the key of Woody Allen, deftly juggling introspection, romance, and slapstick. You come away from it with the thrilling sensation that you're seeing an artist you thought you knew reinvent himself. **A–**

WITH *TOP FIVE*, CHRIS ROCK MAKES A CASE FOR WHY HE SHOULD BE A BONA FIDE MOVIE STAR AND PROVES HE'S A WRITER-DIRECTOR TO BE RECKONED WITH.



Cute Bear, Great Cause

Want to own a piece of *Paddington*? Gilt.com can help. The site is selling props from the film (in theaters Jan. 16), with proceeds going to the Connecticut Coalition to End Homelessness. We spoke with producer David Heyman about some of the items up for grabs. —NINA TERRERO



1 | UMBRELLA
Paddington Bear uses it for aerial transport as he chases after a thief. "It's a very unconventional action sequence," Heyman says. **$500**

2 | SKATEBOARD
The ever-resourceful Peruvian critter rides the set of wheels during a high-stakes scene. Wow, Paddington did his own stunts? "No bears were hurt in the making of this film," the producer jokes. **$1,200**

3 | YOYO
This belongs to the child of Paddington's adoptive parents, the Browns. "Mr. Brown only wants his son playing with toys from the '50s and '60s." **$175**

4 | HEADPHONES
Paddington is "a contemporary movie with a very classic feel," says Heyman. One of the few pieces of modern tech belongs to the Browns' teen daughter. Gotta drown out the parents somehow! **$450**

TOP FIVE: ALI PAIGE GOLDSTEIN; PROPS: GILT.COM (4)

Reese Witherspoon

Wild

STARRING *Reese Witherspoon, Laura Dern*
DIRECTED BY *Jean-Marc Vallée*
R, 1 HR., 59 MINS.
By Tina Jordan

I FELT A LITTLE frisson of dread when I heard that *Wild* was going to be made into a movie. How could Cheryl Strayed's incandescent memoir about hiking the Pacific Crest Trail possibly translate to the screen? Ravaged by her mother's death, Strayed had embarked on the 1,100-mile trek almost impulsively, and her tale is largely internal, "a primal grab for a cure, for the thread of my life that had been severed," she writes. "I could feel it unspooling behind me—the old thread I'd lost, the new one I was spinning—as I hiked."

I shouldn't have worried. Director Jean-Marc Vallée (*Dallas Buyers Club*) has made a movie that adheres to Strayed's book in almost every way. That's not always a good thing, by the way—faithfulness often leads to leadenness. Vallée has done the opposite, delivering a film that is both graceful and gutting. *Wild*, which was adapted by novelist-turned-screenwriter Nick Hornby, is even set up like Strayed's book, with her story slowly emerging in layer upon layer of flashbacks as she walks. Witherspoon ditches her sunny persona before she laces up her first mountain boot and plays Cheryl with real grit, drawing you in from the opening scene, in which she rips off a battered toenail. There's been much talk recently of the 2014 Reese-aissance; *Wild* is all the proof you need that Witherspoon has indeed found creative rejuvenation.

Good adaptations always add another dimension to a beloved book, or make you see something you'd missed while you were reading. In this case, it's a fuller picture of Strayed herself, thanks to the way Vallée manages to convey her howling, bottomless-seeming grief. When you see the depth of love between Cheryl and her mom (radiantly portrayed by Laura Dern in a series of stunning scenes), you understand how she became so unmoored. The visceral scenes that follow of her promiscuity, heroin use, and crumbling marriage all make a terrible sort of sense. This isn't a journey of redemption—it's one of salvation.

Wild isn't a perfect film. The ending is abrupt: When the hike's over, so is the movie. And some of the interior monologues run on a bit. But those are small quibbles. Vallée has taken a contemplative book where, frankly, very little happens and transformed it into a gut-punching drama. **A–**

COMPARED WITH OTHER REESE MOVIES

BEST

- **Wild** 2014
- **Election** 1999
- **Walk the Line** 2005
- **The Man in the Moon** 1991
- **Sweet Home Alabama** 2002
- ↑ **Legally Blonde** 2001
- **This Means War** 2012
- **Just Like Heaven** 2005

WORST

MORE ON EW.COM For our review of another new film starring Reese Witherspoon, *Inherent Vice* (in theaters Dec. 12), go to EW.com

WILD: ANNE MARIE FOX; *LEGALLY BLONDE:* TRACY BENNETT

OREO
COOKIE BALLS
ANYTHING BUT
COOKIE-CUTTER
OREO
WONDERFILLED

Great Holiday Dinner Scenes

What's better than chowing down to celebrate the most wonderful time of the year? Chowing down while watching movies (and a TV classic) that share our love of festive eats. Here are our favorites. —JOE McGOVERN

DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS! 1966

The food doesn't arrive until the last scene of Chuck Jones' 26-minute animated special. But how it gets there goes to the three-times-its-size heart of Seuss' sweet tale of redemption. "He brought everything back, all the food for the feast. And he—he himself, the Grinch—carved the roast beast." Even after nearly 50 years of TV airings, it hasn't lost its great seasonal flavor.

A CHRISTMAS STORY 1983

Chinese restaurants aren't just a safe haven for those not celebrating Christmas. In this beloved fable, a pack of dogs runs off with Ralphie's (Peter Billingsley) family's turkey. So they head to the Chop Suey Palace and enjoy caroling waiters and smiling duck.

HANNAH AND HER SISTERS 1986

Woody Allen's warmest movie is bookended with catered Thanksgiving spreads in tony Manhattan apartments. He loves holiday eats: A scene in *Annie Hall* features a hilarious Easter feast, and a Passover seder figures in *Crimes and Misdemeanors*.

NATIONAL LAMPOON'S CHRISTMAS VACATION 1989

The universe would be out of alignment if the Griswold family ever had a traditional meal. "It's just a little dry, it's fine," says Clark (Chevy Chase) as exhaust fumes billow from the overcooked bird. "Here's the heart!"

SHADOWLANDS 1993

Narnia has its allegorical charms, but a better way to savor C.S. Lewis around the holidays is with this tearjerker about Lewis (Anthony Hopkins) and Joy Gresham (Debra Winger). At a very English Christmas dinner, raspberry preserves stand in for cranberry sauce.

HANNAH AND HER SISTERS: ORION PICTURES/EVERETT COLLECTION; *NATIONAL LAMPOON'S CHRISTMAS VACATION:* WARNER BROS./EVERETT COLLECTION; *SHADOWLANDS:* SAVOY PICTURES/PHOTOFEST

CRUSH
OREO COOKIES AND CREAM CHEESE
ROLL
INTO BALLS
DIP
IN CHOCOLATE
DECORATE

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THE INVISIBLE WOMAN

In Tim Burton's new film, **Big Eyes**, Amy Adams plays Margaret Keane, a painter whose husband took credit for her work. His name was Walter Keane. He was my great-uncle. —**NICOLE SPERLING**

THE BIG EYES are everywhere. Walk into Margaret Keane's modest Craftsman home in Napa Valley, Calif., and forlorn children with outsize peepers stare at you from every angle. These whimsical kids are the hallmark of her paintings, which, in the 1960s, filled the aisles of Walgreens and Woolworths, where they sold by the truckload and brought in an estimated $4 million. Her paintings were so popular that celebrities including Joan Crawford, Kim Novak, Natalie Wood, and Jerry Lewis all sat for portraits. Today they line the walls of the soft-spoken 87-year-old artist's living room, adorn the labels of wine bottles in her home, and make up a collage that covers her coffee table. They are her, she is them. And for most of her career, no one knew she had painted them.

For close to 30 years, Margaret's former husband, Walter Keane, claimed that he was the genius behind these emblems of mass-market kitsch. She went along with the charade until after their 1965 divorce, when she announced the truth on a radio show. The dispute dragged on until a dramatic showdown in a Honolulu courtroom in 1986. There, before a judge and jury, in 53 short minutes, Margaret painted a picture of a brown-haired boy peering over a fence. Walter painted nothing. He claimed a shoulder injury prevented him from demonstrating his skills with a brush. And so, with that single work, called simply *Exhibit 224*, Margaret proved that she was responsible for every piece of art that had carried the Keane name since 1955. "In some ways, it's my most important painting," she says, gazing at the 11-by-14-inch rectangle that occupies center square on her wall of saucer eyes. "It brings back good memories. But I felt sorry for him."

Those recollections—as well as the less sunny ones that preceded them—provide the framework for Tim Burton's new film, *Big Eyes*. In theaters Dec. 25, the movie stars Amy Adams as Margaret and Christoph Waltz as Walter, and it unequivocally supports her as the true Keane artist. Walter, mean-

LEAH GALLO

(Clockwise from far left) Amy Adams in *Big Eyes*; Margaret Keane at home with her paintings; Margaret and Walter Keane in 1963; Margaret and Nicole Sperling

while, is depicted as a delusional cad whose quest for fame trumped reality. It sullies his name and legacy, already dubious to begin with. And in doing so, it compromises all the stories I was told as a child about Walter.

For I too am a Keane.

My mother is Walter's niece, the oldest daughter of his older brother, James. Walter, whom I never met, was the closest my family ever got to celebrity. As an infant, I had my own set of oversize eyes, and my parents called me a Keane baby. Throughout my childhood, they regaled my brothers and me with wild tales of the larger-than-life rascal who lived in San Francisco. In one story, my father experienced a drunken night with Walter, who introduced him to every bartender—and stripper—in the Bay Area. For us kids, Keane paintings were high art. We didn't own any originals, but we'd pore over the Walter Keane monograph of "his" work. We treated each page, separated with tissue paper, like it was the Magna Carta. In a family of down-to-earth salesmen and teachers, he was the ostentatious star.

MARGARET FIRST MET Walter in 1954 at an art exhibit in San Francisco. After a whirlwind courtship, they married, and soon Walter was hawking landscapes he claimed to have painted, as well as her big-eye paintings. Her work found buyers immediately. His, not so much. It wasn't until 1957 that she realized what he was up to. First she found a crate of his landscapes signed with a different artist's name. Then a couple who had just bought one of her pictures asked her, "Do you paint too?"

"I put two and two together and I thought, 'Oh, boy,'" says Margaret, a devout Jehovah's Witness who still paints every day. "We had it out, but he scared me to death. He said I had to do it. We would starve. People wouldn't buy the paintings if they thought a woman painted them."

Margaret admits that without Walter she never would have had a career. He was a shrewd salesman both of the Keane artwork and himself, cozying up to *San Francisco Chronicle* columnist Dick Nolan, who frequently mentioned the would-be artist in his man-about-town columns. Walter mastered the commercialization of art through the mass production of prints before Thomas Kinkade even learned to hold a brush. "Walter had a tremendous talent and personality that could sell anybody anything," Margaret says. "He promoted those paintings. He got himself in to see all those movie stars. They agreed to buy paintings and to be painted all because of his personality."

That allure is what my family recalls most vividly. Some describe him as flamboyant and charming. Others found him overbearing and narcissistic. (All descriptions are likely accurate.) None of my relatives are willing to defend Walter, who passed away in 2000 at 85, but no one is ready to denounce him, either. Recently, when I told my mom I was about to see *Big Eyes*, she warned me, "Remember, that's a one-sided story."

For the Keane nieces and nephews I'm still in contact with, the reports of my great-uncle's deceit were always regarded as further tall tales in the daring adventures of Walter Keane. Given that the courtroom paint-off happened in the pre-Internet age, long before our current media-saturated culture, the details of the trial were not widely disseminated. And because Walter never admitted to being an impostor, it was more fun for us to revel in his outlandish mythology. We can't do that anymore.

Margaret wasn't surprised to hear that he'd maintained his innocence. "I think he had convinced himself. It must have been a total shock to find out he couldn't paint," she says with a laugh. "It was a shock to everyone." Except her, of course. Watching Burton tell her side of the story has been cathartic. "Seeing it on the big screen was overwhelming," she says. "Christoph looked and acted just like Walter. And Amy portrayed just how I felt." That *Big Eyes* attempts to right how wronged she was is gratifying, to be sure, but Margaret, who reads the Bible daily, has bigger dreams for what the film might accomplish. "I hope it helps people to never tell a lie. *Never*," she says. "One tiny lie can turn into horrendous, terrible things." Not to mention what a damper it can put on your famous-uncle stories. ■

KEANE WITH PAINTINGS: ROBERT GUMPER/SIPA USA; THE KEANES: BETTMANN/CORBIS

Television

Benedict Wong, Uli Latukefu, and Lorenzo Richelmy; (below) Zhu Zhu

Marco Polo

10 Episodes Streaming

NETFLIX

By Jeff Jensen

IN THE THIRD EPISODE of Netflix's historical drama *Marco Polo*, a blind martial-arts master instructs the titular Italian adventurer about kung fu. "It means supreme skill from hard work," he teaches while schooling Marco's ass with crane-and-tiger moves. "The painter. The calligrapher. They can be said to have kung fu." An entertaining television show can be said to have kung fu too, though it needs to quickly prove it. You have to knock us out immediately or we won't be back the next week—or, with a bingeable, the next hour. There's just too much great kung fu out there to be wasting time on anything that isn't a kick in the head.

This is to say that *Marco Polo*'s pilot blows. The premise is stale, a riff on the Western-white-guilt stranger-in-a-strange-land-goes-native genre. You can start counting the minutes until Marco (Lorenzo Richelmy) falls for the moony princess

PHIL BRAY/NETFLIX (2)

(Zhu Zhu) and repudiates his own exploitative people. There's an abundance of stunningly costumed characters and palace intrigue but no personalities or relationships to care about, perhaps due to creator John Fusco's desire to show key individuals as forlorn, abandoned, or isolated. The world of 13th-century China is well reproduced yet visually dull, all dim throne rooms, spare parlors with gauzy curtains, and muddy, dungy villages. Unclothed women abound. You start the hour sweating another bloody, boobsy, broadswords-and-hideous-men periodfest. Before the end, you realize there are worse things. Like being boring.

Somewhere in the middle of episode 2, though, *Marco Polo* becomes surprisingly watchable. The filmmaking becomes bolder. Cameras glide across grasslands under watercolor blue skies, crosscutting between scenes. Benedict Wong's Kublai Khan asserts himself as the show's true center, beginning with a subplot about his unraveling relationship with his brother. Khan is one of those beautifully ugly gangster-kings with principles, cunning, and a palpable internal life. His desire to rule the world is rank, but his vision of an open, pluralistic society (or the illusion thereof) makes him an appealing despot. Joan Chen as Khan's empress wife slow-burns toward prominence, highlighting the drama's interest in exploring the plight of its trapped or objectified women.

MARCO POLO IS WEAKEST WHEN IT'S ALL ABOUT MARCO POLO.

Other characters start popping too. Jia Sidao (Chin Han), the cruel, insect-obsessed chancellor of a Chinese city-state, is a fine villain. The struggle of his concubine sister Mei Lin (Olivia Cheng), whom he uses as a spy against Khan, is compelling. Cheng plays many of her scenes naked, and the one where she slays three soldiers while au naturel is Starz-is-born memorable.

In spite of some strengths, *Marco Polo* is weakest when it's all about Marco Polo. Richelmy is likable but short on presence and depth. Marco's arc, tracking the maturation of a naive, passive man-child into a toughened romantic hero, only accentuates this. Maybe he'll grow as his character does. For now, he stands for a show that has some kung fu but requires the patience of a grasshopper to see it. **B–**

JACK ROWAND/ABC

First LOOK

Inside the Fantasy Draft

Once Upon a Time's executive producers open the book on their character-selection process—including the addition of new villainess Cruella de Vil. —NATALIE ABRAMS

Peter Pan is Rumplestiltskin's father. The Evil Queen is dating Robin Hood. And Jiminy Cricket is a therapist. That's just par for the course on *Once Upon a Time*, where executive producers Adam Horowitz and Edward Kitsis have turned the writers' room into a sort of Neverland. Why grow up when you can create your own mash-up fantasy with various Disney and fairy-tale characters? When the ABC drama returns on March 1, the newest addition will be *101 Dalmatians* baddie Cruella de Vil, played by Victoria Smurfit. She joins returning villainesses Maleficent (Kristin Bauer van Straten, who seems to have taken a detour through Angelina Jolie's closet) and Ursula (formerly voiced by Yvette Nicole Brown, now portrayed in the flesh—tentacle?—by Merrin Dungey) as the Queens of Darkness, who are out to find their own happy endings...even if they have to take them by force.

How was Cruella chosen to enter the *Once* pantheon? "We have a giant dartboard," Horowitz jokes. "Honestly, the process isn't about going through the Disney catalog and flipping through the pages—it's a gut feeling." Though the producers have a long-term vision for which iconic characters they'd like to incorporate, the process has hit a snag before, such as when the rights to Captain Hook (Colin O'Donoghue) couldn't be cleared in time for a season 1 introduction and had to be pushed. But practically nothing is off-limits. Well, except maybe *Star Wars*. "There's something about putting Emma on a spaceship that doesn't feel right," Horowitz says. Usually their mad science experiments pay off, but not always. "The place we stretched it the most would probably be Frankenstein," Kitsis admits of the town physician (David Anders). "A lot of people had opinions on that." Pitchforks down!

Maleficent, Ursula, and Cruella de Vil

People
Sinatra, R.J. Wagner, Jill St. John and Carson open an L.A. showplace
Facts of Life in Paris
Broadway's X-rated star
KING OF HEARTS
A royal christening—and a touching moment for Diana and her little prince

People weekly
Prince William, 12
ALL GROWN UP!
Spoiled? Slightly. But Di's boys are good kids and protective of Mom
Prince Harry, 10

People weekly
Prince Charming turns 18
Rich but unspoiled—and a magnet for girls!—WILLIAM steps into manhood with style (and poses for some surprising photos)

People
Prince William & Kate Middleton
A PRINCESS FOR WILLIAM?
She's met the Queen, loves her man and is scandal-free. After three years together, are they headed to the altar?
DIVORCE IS FINAL
Brad's New Life
MARCIA CROSS
Her Struggle With Migraines

People
BABY BOY CAMBRIDGE
IT'S A PRINCE!
ROYAL BABY JOY!
19-PAGE SPECTACULAR · INSIDE the PALACE
ROYAL BABY BOYS · WILLIAM & KATE'S PATH to PARENTHOOD

40 years of making the Royal Family your extended family.

People love People

Music

CHARLI XCX: BELLA HOWARD

Charli XCX

SUCKER

POP (NEON GOLD/ATLANTIC)

By Miles Raymer

BEST TRACKS

BREAKING UP
Candy-coated grunge that'll inspire '90s flashbacks

GOLD COINS
A punky take on hip-hop swagger

WHILE THE MUSIC industry and media have been ready to crown Charli XCX a pop queen for years now, it took the one-two punch of "Fancy" and "Boom Clap" on the pop charts this summer to bring the rest of the world around. That delay may have been a blessing, though; if Charli had broken through back in 2010 when she first signed a record deal, someone might have tried to smooth out the more interesting spiky bits in her personality and her music, and she might have been green enough to let them.

Instead, Charli's spent that time refining her spin on the classic bad-girl persona, one that's defiantly foulmouthed and sexually liberated. It takes only a little over 30 seconds into *SUCKER* before she's yelling F-bombs over a rave-y breakbeat and throbbing synth bass—and from there on out the record unleashes a sustained blast of sugary pop and postadolescent rebellion.

As "Boom Clap" and Icona Pop's "I Love It" (which she co-penned) proved, Charli is phenomenally gifted at delivering hooks, but she also likes to scuff them up, dousing even her most accessible melodies with giddily obnoxious noise. Assisted by a team of musicians who share her combination of mainstream ambition and counterculture cred (including Vampire Weekend's Rostam Batmanglij, Weezer's Rivers Cuomo, and EDM producer Cashmere Cat), she makes grungy guitars, blown-out electronics, and bubblegum hooks work in sync. *SUCKER* is pop-punk, radically redefined and dragged, middle fingers waving, into the future. **A-**

THE SOUNDTRACK OF MY LIFE

Rick Ross

The larger-than-life Miami MC—who just released his seventh album, *Hood Billionaire*—looks back on the eight-track R&B jams, classic Slick Rick cuts, and strip-club adventures that shaped his signature sound. —KYLE ANDERSON

THE ALBUMS I GREW UP WITH
"My mom would play music all day and night. She had one of those huge old-school eight-track players—I think it was really fly back in the '70s, [but this was] the early '80s. That s--- would take up more than half the wall. She most definitely played jazz and the blues, Tyrone Davis and Bobby Womack and Curtis Mayfield's *Super Fly*. At first I felt it was a little torturous, but after you spend so many summers driving cross-country listening to it, you actually grow fond of it. And now on my off time I listen to more of that than hip-hop."

THE FIRST MUSIC I BOUGHT WITH MY OWN MONEY
"The flea market is a popular spot in Miami. There's shoes over here, a barber over there, food here, music there, a jeweler right here. I'd walk up there and I'd buy my cassettes and my records.... I just remember 2 Live Crew, 'We Want Some P---y.' I was maybe in the third grade, and that hit my elementary school like a f---ing hurricane."

THE ARTISTS THAT SHAPED ME
"Watching 2 Live Crew videos didn't make me say 'I want to rap.' I loved watching the girls, but that wasn't me. I wasn't the party type. When West Coast music began to emerge, I felt like it had so much in common with what was going on where I was from. I was heavily influenced by the East Coast fashion—the style, the jewels, the cars. The music was phenomenal, but the style was second to none. Like, Slick Rick's *Great Adventures* and Big Daddy Kane's "Smooth Operator."... The jewels I have on now, these are vintage, from the mid-'80s. That's just me staying in touch with what I saw back then. West Coast [rap] was more about the actual statements that they wanted to get across, that vibe, the feeling. And the South was about faster music—it was chicks, it was dancing, it was partying. I just kind of absorbed all of it and took what I loved the most from each coast."

"I JUST REMEMBER 2 LIVE CREW.... I WAS MAYBE IN THE THIRD GRADE, AND THAT HIT MY ELEMENTARY SCHOOL LIKE A HURRICANE."

AN ARTIST YOU WOULDN'T EXPECT ME TO BE A FAN OF
"People may know my infatuation with Sade. There's never been a bad Sade track. I love all different sides."

THE SONG THAT REMINDS ME OF A FIRST LOVE
"I remember the first time I walked into a strip club and fell in love. I was a little young—I wasn't even supposed to be there. It was called Bootleggers. As soon as I walked in the door, everything else just went into a blur. All I saw was this beautiful female. She was spinning around the pole, and all she's got on are these clear glass heels, and all I heard was a song called 'Pretty Brown Eyes' by Mint Condition. I think I might have had $40 on me, and the dances were $5, and I gave them my $40 and told them, 'You just let me know when I can't go on.' I never forgot that."

THE FIRST SONG I EVER PERFORMED LIVE
"It was at Studio 183 in Miami. I was opening up for a group that's so big I don't even want to say the name. My older sister's boyfriend was a hustler and he was cool with them, so he got me hooked up. I was so excited that I ran out on stage and I was hoarse—my voice was just gone. So I just jumped up and down for a while."

THE SONG I WANT PLAYED AT MY FUNERAL
"Whatever the biggest record is in 2061. Whatever is number one at the time, that's what I'm going out on. On top, baby!"

IN CONVERSATION

WHEN BILLY MET TOMMY...

What strange studio miracle brought the dark prince of '90s alt-rock together with a titan of '80s glam metal? Billy Corgan and Tommy Lee tell the unlikely story of how the Mötley Crüe skinsman ended up smashing with the Great Pumpkin on the latter's new album, *Monuments to an Elegy*.

—KYLE ANDERSON

Tommy Lee Billy told me the story of how they were sitting around in Chicago when they were recording these demos, and Billy looks at his guitar player and goes, "Man, these songs need Tommy Lee's drum parts and his energy." And his guitar player looks at Billy and goes, "Well, why don't you just call him?"

Billy Corgan When you sit backstage with people and you talk, Tommy's name is always at the top of the list of great drummers. Drummers love Tommy Lee.

Lee We met a couple of times before, like on festivals that Mötley was on in Europe. His manager emailed me and said, "Billy would like you to play on the new record," and I said, "I would love to, but I can't say yes until I hear the music." So he came over here and he played me nine demos, and I was blown away. I said yes immediately.

Corgan Tommy is such a wonderful, enthusiastic person, he just took it on straight on its merits and said, "Let's do it."

Lee We cut all the drums at my home studio in Calabasas. Billy definitely has a vision of what he wants, and it's pretty rare when you work with somebody who feels a lot of the same things you do. He just kind of let me do my thing and chimed in here and there.

Corgan Tommy really invested in the record. "Drum + Fife" was a little more straight-ahead, and Tommy thought it was kind of soggy, so he lifted the groove.

Lee That's one of my favorites on the record. When I heard that song, I started having all kinds of crazy ideas, and we just went at it.

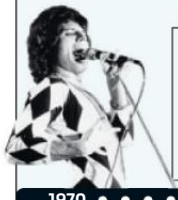
Corgan [Getting Tommy] was one of those weird lightning-strike moments where you sit there and the idea grows in your mind, and you're like, "That might be the most sublime thing that we can think of, for a variety of reasons."

Lee When I'm recording the drums and I look in the control booth and I see a grown man jumping up and down losing his mind, then I know my job is done. Billy goes, "Dude, this is exactly what I wanted! I f---ing love you!"

Corgan He's been tweeting about the record and stuff. He's taken a real personal possession in how it's turned out, and it makes me feel proud that we trusted him, because he totally delivered.

Hey, Jealousy: A Song History

Even rich, pretty pop stars fall prey to the green-eyed monster—but they get to turn that burn into musical gold. We rank the passion of eight confessions, from Moderately Bothered (🔥) to Bunny-Boiling (🔥🔥🔥🔥). —LEAH GREENBLATT



1978

QUEEN
"Jealousy" Poor Freddie Mercury's (non)Bohemian rhapsody of regret: "I wasn't man enough to let you hurt my pride." **Verdict** 🔥🔥

1995

NATALIE MERCHANT "Jealousy"
Sometimes there are 10,000 maniacs, and sometimes there's just one bitter Lilith Fairy. **Verdict** 🔥🔥

2014

NICK JONAS
"Jealous"
It's a two-way street: He's upset you keep talking to other guys; you're upset your abs aren't as shiny as his.
Verdict 🔥🔥🔥

1970 • 1980 • 1990 • 2000 • 2010

1971

JOHN LENNON
"Jealous Guy"
He's been a jerk and he knows it. But how can you not forgive him with a melody this lovely?
Verdict 🔥🔥🔥

1992

GIN BLOSSOMS
"Hey Jealousy"
A perfectly disaffected anthem for the ratty-cardigan-and-OK-Soda generation. **Verdict** 🔥🔥

2009

RuPAUL
"Jealous of My Boogie"
Envy in the key of Auto-Tune. Ru leaves it all—blood, boogie, wig glue—on the dance floor.
Verdict 🔥🔥🔥

2013

BEYONCÉ
"Jealous"
Oh, Bey's in your penthouse cooking you dinner naked and you stood her up? Big mistake. Huge.
Verdict 🔥🔥🔥

2014

CHROMEO
"Jealous (I Ain't With It)"
Cool guys get crazy-possessive too—they just say it with Casio squiggles and falsetto and a bass line you can roller-skate to.
Verdict 🔥🔥🔥🔥

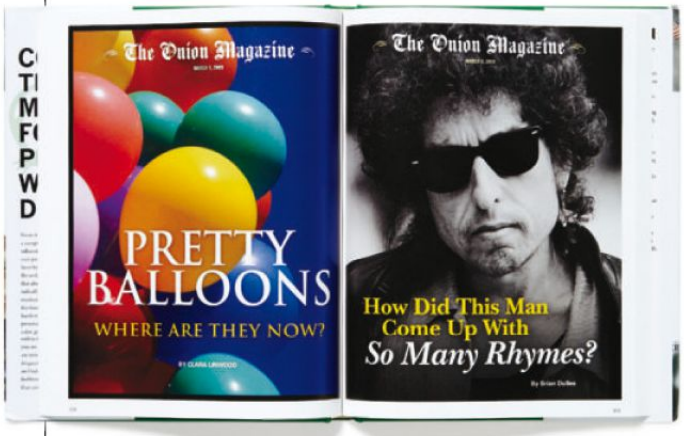
CORGAN: SCARLETT PAGE; LEE: PAUL BROWN; QUEEN: JORGEN ANGEL/RETNA LTD.; LENNON: MICHAEL PUTLAND/GETTY IMAGES; GIN BLOSSOMS: JAY BLAKESBERG/RETNA; RUPAUL: MATHU ANDERSEN; MERCHANT: PAUL NATKIN/GETTY IMAGES; BEYONCE: KEVIN MAZUR/WIREIMAGE.COM; JONAS: LARRY MARANO/GETTY IMAGES; CHROMEO: RACHEL MURRAY/GETTY IMAGES

Books

EAT, THI

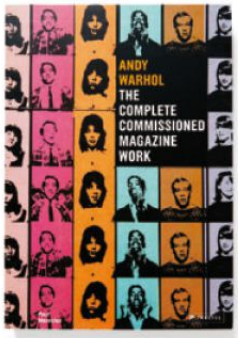
We've rounded up the season's most luscious
the most amazing kids' books we've ever seen.

POP CULTURE



THE ONION MAGAZINE: THE ICONIC COVERS *$20*

"America: Is It Worth the Effort?" and other pressing questions make up this droll and actually provocative tome.



ANDY WARHOL *$101*

PAUL MARÉCHAL

Discover the pop visionary's more obscure magazine work in this luxe volume.

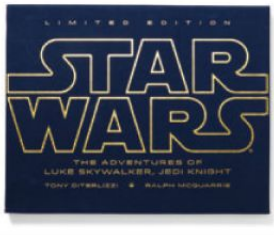
BETTIE PAGE *$33 BUNNY YEAGER &*

nostalgic and playfully sexy, these prints—pairing of photographer Yeager and model

THE ADVENTURES OF LUKE SKYWALKER, JEDI KNIGHT *$67*

TONY DITERLIZZI & RALPH MCQUARRIE

Limited to 750 copies, this book comes with three prints of McQuarrie's vintage artwork.



HELLO 40 *$22*

Even if you're still reeling from the news that Hello Kitty is *not* a cat, this 40th-anniversary tribute is plenty adorable.

NEW GODS *$166*

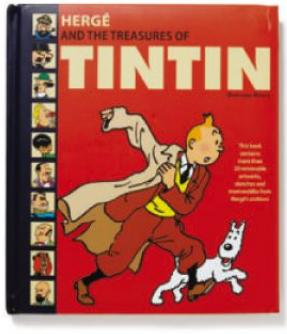
JACK KIRBY

A new edition of the graphic classic renders the artist's work in its original glory.

UNCOMPROMISING EXPRESSION *$50*

RICHARD HAVERS

Havers' collection of art and ephemera from the jazz label Blue Note is class all the way.



HERGÉ AND THE TREASURES OF TINTIN *$33*

DOMINIQUE MARICQ

This interactive ode to the Belgian cartoon contains tons of removable art.

Photographs by **PHILIP FRIEDMAN**

NK, AND BE MERRY

reads—lavish coffee-table books, cheeky paperbacks, beautifully bound literary editions, and some of

—STEPHAN LEE

PETRA MASON Wowza! Simultaneously the outcome of the famed artist-muse Page—are hallmarks of the pinup era.

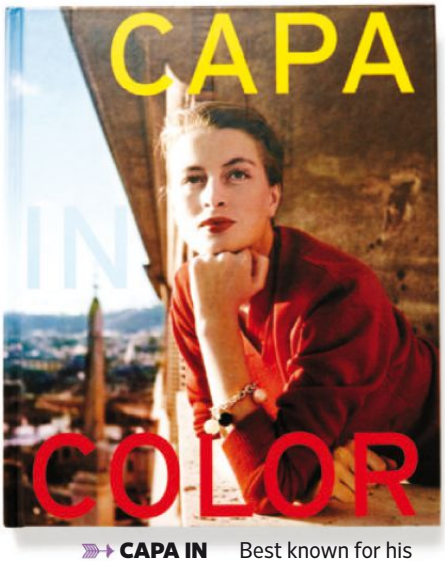
HARRY POTTER: THE CREATURE VAULT *$23*

JODY REVENSON

Explore the creepy-crawly menagerie of magical beasts from the Potter films.

PROPS: CHANEL KENNEBREW

ART + PHOTO



CAPA IN COLOR *$40*

CYNTHIA YOUNG

Best known for his black-and-white photography, Capa stuns in color as well.

GEEK-ART *$28*

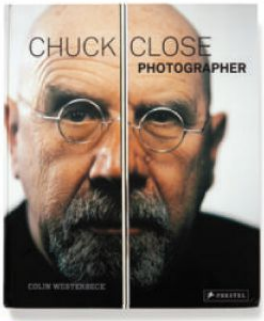
THOMAS OLIVRI

The anthology elevates fan art into legit art. Mario, Pikachu, and Spider-Man are this generation's Greek gods and bathing nudes.

GRAFICA DELLA STRADA *$28*

LOUISE FILI

Forget the museums—the street signs are beautiful too. In Italy, even storefront lettering and advertisements contain visual gems.



CHUCK CLOSE *$44*

COLIN WESTERBECK

The legendary innovator delivers everything from Polaroids to massive-scale portraits in a book culled from his decades-long career.

PAPER BLOSSOMS, BUTTERFLIES & BIRDS *$29*

RAY MARSHALL

These intricate pop-up bouquets will brighten up any room and never wilt. When you're tired of the butterfly garden—what are you, a monster?—just turn the page for the orchid branch.

STYLE

SEVENTIES GLAMOUR *$30*
DAVID WILLS

Get ready for an explosion of hairy legs, exposed breasts, and high- and low-taste icons of '70s style, including Cher, David Bowie, and Pam Grier.

ELSIE DE WOLFE'S PARIS *$34*
CHARLIE SCHEIPS

Glorious, evocative shots from the esteemed designer's 1930s French world.

ROOKIE YEARBOOK THREE *$20*
TAVI GEVINSON

The wunderkind editor combines stories and inspiring visuals for girls with old souls.

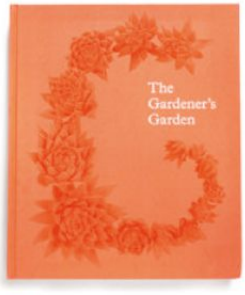
PANTONE ON FASHION *$26*
LEATRICE EISEMAN & E.P. CUTLER

Shocking Pink, Ruby Wine, Olive Drab: Here are the eye-popping shades that shaped the fashion industry.

VOGUE AND THE METROPOLITAN MUSEUM OF ART COSTUME INSTITUTE *$50*
HAMISH BOWLES

A grand ode to fashion from tastemaker *Vogue*.

SCIENCE + NATURE



THE GARDENER'S GARDEN *$50*

The lush foliage captured here is anything but garden-variety.

YOU ONLY LIVE ONCE *$24*

Lonely Planet's guidebook won't easily fit in a backpack, but it'll help you get your #YOLO on. The landscapes may inspire you to stay in a Swedish ice palace or ride a train across Australia.

YOU WILL TRAVEL
IN A LAND OF MARVELS.
—JULES VERNE
INTRODUCING
kindle voyage
BRILLIANTLY CRISP DISPLAY • REMARKABLY THIN DESIGN
EFFORTLESS PAGE TURNING • LIGHT THAT ADJUSTS WITH YOU
amazon

LITERATURE

THE BEST AMERICAN MYSTERY STORIES OF THE 19TH CENTURY *$22*
EDITED BY OTTO PENZLER

This compilation of 35 tales—some canonical and others less known—includes works by Poe, Hawthorne, and Wharton.

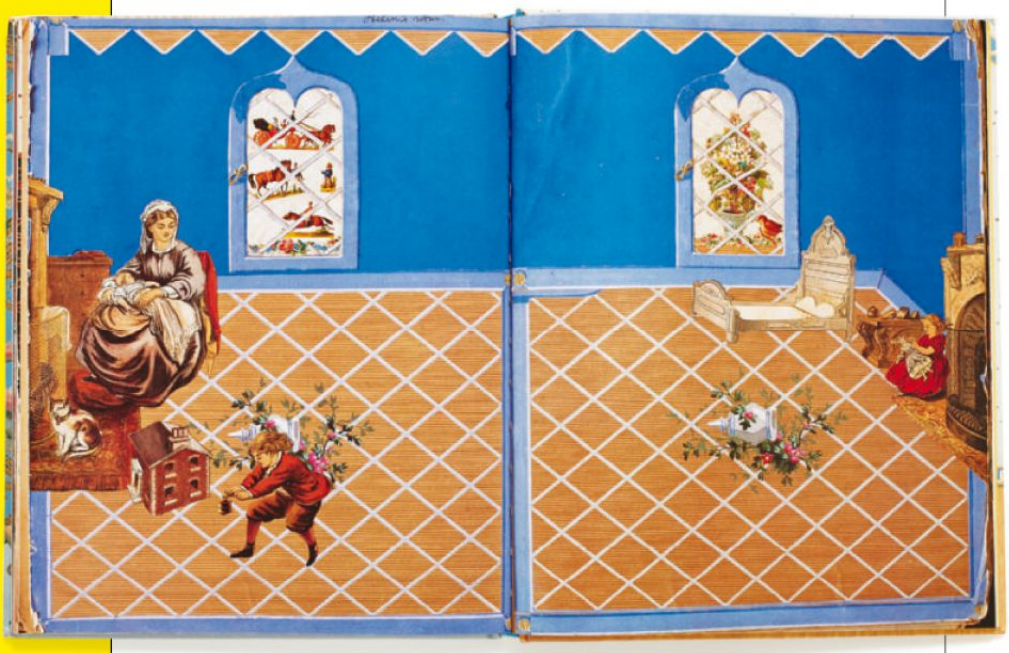
GRIMM'S FAIRY TALES *$16*
WILHELM & JACOB GRIMM, ILLUSTRATED BY YANN LEGENDRE

Legendre's art pairs well with the Grimms' surreal, daring, and surprisingly adult fairy tales.

FRANKENSTEIN *$22*
MARY SHELLEY
ROBINSON CRUSOE *$22*
DANIEL DEFOE

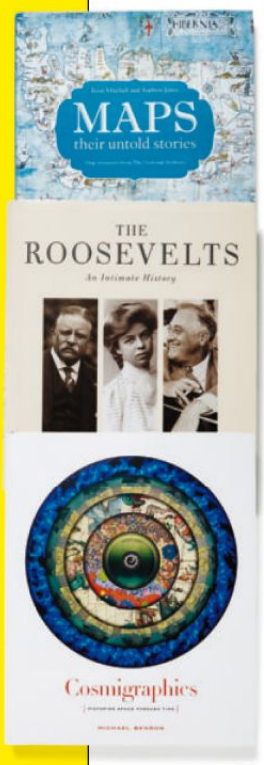
These handsome and understated editions, two of the latest in Viking's classics line, will look good on your bookshelves for eternity.

HISTORY



THE PAPER DOLL'S HOUSE OF MISS SARAH ELIZABETH BIRDSALL OTIS, AGED TWELVE *$24*
ERIC BOMAN

Take a vibrant tour of a remarkable doll's house made in 1884 by the titular preteen aesthete. Marvel at the joyful detail of the furniture, clothes, and accoutrements, all crisply preserved in Boman's photos.



MAPS *$36*
ROSE MITCHELL & ANDREW JANES

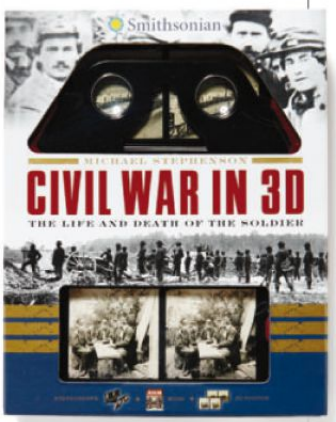
Wow, old maps without burnt edges *do* exist! Bilbo Baggins himself could while away the hours perusing these rare and unusual maps, including one drawn by George Washington and another by a Maori priest.

THE ROOSEVELTS *$38*
GEOFFREY C. WARD & KEN BURNS

This thoughtful companion to the PBS series about Franklin, Eleanor, and Theodore contains dozens of never-before-seen photographs.

COSMIGRAPHICS *$37*
MICHAEL BENSON

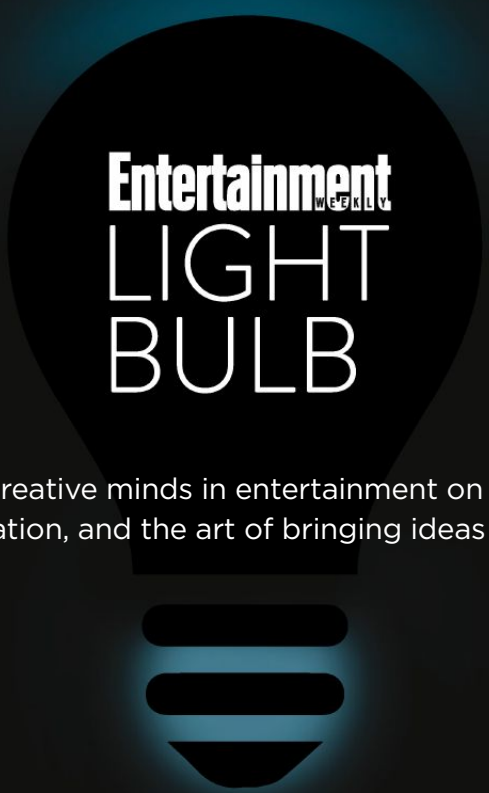
Stargazers and art lovers alike will spend light-years exploring Benson's exquisite book, which tracks the way humans have depicted the universe, from Renaissance etchings to modern-day high-tech simulations.



CIVIL WAR IN 3D *$26*
MICHAEL STEPHENSON

Forget reenactments. Immerse yourself in a Civil War soldier's life with unprecedented intimacy in 35 stereoscopic images, many from the Smithsonian.

WHERE DO
GREAT MOVIES
AMAZING TV SHOWS AND
MIND-BLOWING MUSIC
COME FROM?



The most creative minds in entertainment on inspiration, motivation, and the art of bringing ideas to life.

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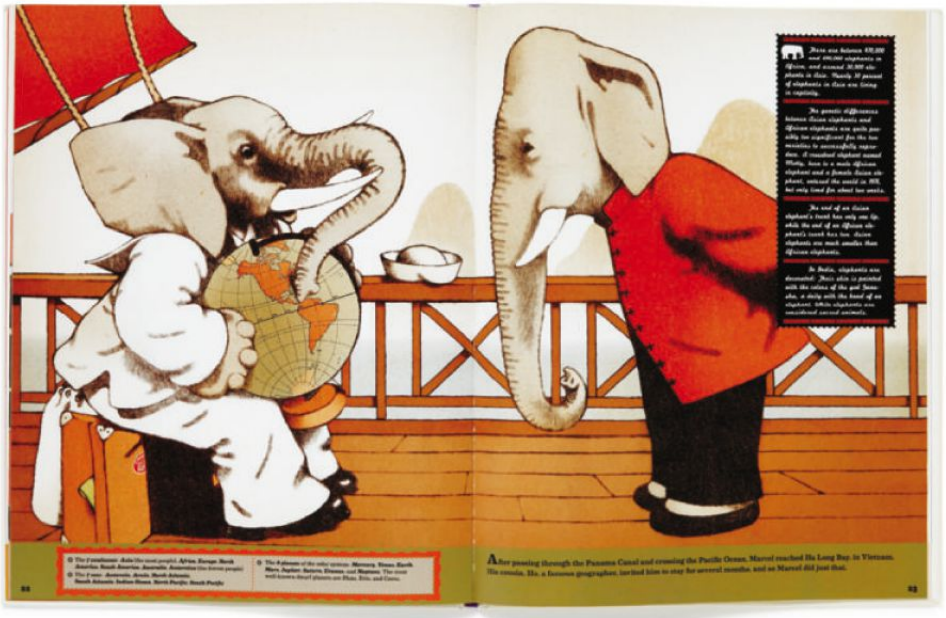
KIDS



THE MEMORY OF AN ELEPHANT *$14*
SOPHIE STRADY & JEAN-FRANÇOIS MARTIN

Facts about everything from wildlife to technology pack each gargantuan spread in this charming oversize book about a cosmopolitan elephant named Marcel who observes and remembers the world around him.

WHAT THE DINOSAURS DID LAST NIGHT *$16*
REFE & SUSAN TUMA

What do toy dinos do when you're not looking? Wreak havoc, apparently, whether by eating butter, singing karaoke, or taking Ninja Turtles hostage.

THE RIGHT WORD *$13 JEN BRYANT & MELISSA SWEET*

For future word nerds, this exuberant and inventive story about the boy who went on to create *Roget's Thesaurus*—we told you it's for nerds!—will instill a lifelong appreciation for a stellar vocabulary.

TELEPHONE *$11*
MAC BARNETT & JEN CORACE

A simple message—"Tell Peter: Fly home for dinner"—gets hilariously garbled as a row of feathered friends perched on a wire play a game of telephone. Appealing visuals accompany the humor and light suspense.

MIX IT UP! *$12*
HERVÉ TULLET

Tullet's interactive, tactile book invites kids to finger-paint and create new colors without the mess. A win-win for everyone!

BIG MAGIC FOR LITTLE HANDS *$16*
JOSHUA JAY

Contrary to what older siblings say, magic is cool. This engaging guide instructs you in simple tricks, like how to make a hat disappear.

WINTER BEES *$12*
JOYCE SIDMAN & RICK ALLEN

The polar vortex is coming! And this gentle, lyrical book introduces bundled-up little ones to the creatures that thrive in the iciest places.

LET THEM
MIX UP
LUNCH
TIME T
CHICKEN POPPER
KABOBBLES
Lunchables with Smoothie
NEW
ka·bob·bles
build it your own way!
lunchables.com
Lunchables with Smoothie Kabobbles™ lets them mix up their favorite foods
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WEEK OF DEC. 15–DEC. 21

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 12/15

Ascension | 9–10:30PM | SYFY

MINISERIES DEBUT *Ascension* begins like so many other shows these days—with a murdered young woman. But there's a twist: She's murdered *in space*! The titular "generational spacecraft" is halfway into a 100-year journey to another galaxy when someone commits the first murder in the ship's history. First Officer Gault (Brandon P. Bell) investigates, learning police work by watching detective movies. Clever. The ship, a fantastic mod-futuro set, is part *Titanic* and part Pan Am jumbo jet, with a class-stratified society and flight-attendant escorts (madamed by *Battlestar Galactica*'s Tricia Helfer). But everything intriguing is nearly squandered by poor casting and clunky scripting. Still, I suspect the first night's climactic reveal, while clumsily foreshadowed, will make you return for the second. **C+** —*Jeff Jensen*

Saving My Tomorrow

TV | 7–8PM | HBO

In this celeb-filled special with Tina Fey and Neil deGrasse Tyson, children offer their thoughts about the future of the planet. Spoiler: President Elsa and VP Elmo feature prominently.

Hart of Dixie

TV | 8–9PM | THE CW

SEASON PREMIERE Zoe struggles to get Wade to notice her romantic gestures. Perhaps she should try the most romantic gesture of all: swiping right.

Nicki Minaj

ALBUM | THE PINKPRINT

The "Anaconda" artist releases an album with zero new songs about snakes. (That's what that track is about, right?)

State of Affairs

TV | 10–11PM | NBC

TV viewers can't get enough blond, powerful women navigating foreign policy this season (see: *Homeland*, *Madam Secretary*), but five episodes in, *Affairs* still has the funk of déjà vu. This week, CIA analyst Charlie (Katherine Heigl) finds herself going mano a mano with a journalist who was abducted by the key terrorist likely tied to Charlie's fiancé's death in Kabul; meanwhile, her boss and near-mother-in-law POTUS (Alfre Woodard) shows early signs of throwing shade at our heroine. Heigl's glamour-gal investigator is attempting Carrie Mathison-like heights, but the material is just not there. However, there is a glimmer of possibility that Woodard may finally get to enliven the proceedings. Here's hoping for some presidential fireworks... **C** —*Jason Clark*

TUESDAY 12/16

The Americans: Season 2

DVD | SERIES

Cold War, hot sex.

Elf: Buddy's Musical Christmas

TV | 8–9PM | NBC

Based on the 2003 Will Ferrell comedy, this stop-motion special has Jim Parsons voicing overgrown elf-man Buddy, who heads to NYC to meet his grinchy father, Walter. The plot about Walter's search for "an original story" to show his publishing-house boss becomes ironic in this situation, but no matter: The well-animated special's song-and-joke combo is a pleasant time anyway. *Buddy's Musical Christmas* probably won't become a classic, but it's a fun break from the usual standards. **B+**

Real World: Skeletons

TV | 10–11PM | MTV

SEASON PREMIERE This isn't *American Horror Story: Real World*...exactly. The gimmick this time is to have secrets from the roommates' pasts pop up unannounced at the Chicago house. (One of the possibilities is a "stalker." How...fun?) But it's not hard to predict that the gist is just drunk people drinking and fighting and kissing, often in heated tubs of water. "The energy just feels so good!" one optimistic housemate says on the first day. (That's the *Real World* equivalent of a slasher-movie hero saying, "Let's split up!" before everyone gets whacked.) **C–** —*Tim Stack*

The Skeleton Twins

DVD | MOVIE

If you have to spend the day watching one thing that has the word *skeleton* in its title, this is probably your best bet.

ALSO AVAILABLE

MasterChef
Season Finale | Fox, 8–9 p.m.

Pizza Masters
Series Debut | Food, 9–9:30 p.m.

***The Hobbit: The Battle of the Five Armies* (deluxe edition)**
Soundtrack

Teenage Mutant Ninja Turtles
DVD | Movie

The Maze Runner
DVD | Movie

ASCENSION: JAN THIJS/SYFY; *HART OF DIXIE*: PATRICK WYMORE/THE CW; *STATE OF AFFAIRS*: COLLEEN HAYES/NBC; SKELETONS: MARIANNA MASSEY/GETTY IMAGES; KERI RUSSELL: PATRICK HARBRON/FX; MATTHEW RHYS: CRAIG BLANKENHORN/FX; *ELF: BUDDY'S MUSICAL CHRISTMAS*: GARY KRUEGER/WARNER BROS. ENTERTAINMENT INC./NBC; *TEENAGE MUTANT NINJA TURTLES*: INDUSTRIAL LIGHT & MAGIC

*Times are Eastern Standard and subject to change

WEEK OF DEC. 15–DEC. 21

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WEDNESDAY 12/17

Michael Bublé's Christmas in New York

TV | 8–9PM | NBC

Because it's illegal to have Christmas without Michael Bublé (check the Constitution), this special will feature him performing with Barbra Streisand and Miss Piggy.

Survivor

TV | 8–11PM | CBS

SEASON FINALE Three hours?? Who does Jeff Probst think he is, Sting?

Hell's Kitchen

TV | 8–10PM | FOX

SEASON FINALE In the show's 200th episode, the contestants will have an hour to make five separate dishes. And no, a Cronut doesn't count as two.

The Hobbit: The Battle of the Five Armies

MOVIE | PG-13 | 2 HRS., 24 MINS.

Think you know Middle-earth? Find the three real *Hobbit* names among the fake ones (answers below):

A. Legolas
B. Galadriel
C. Zendaya
D. Channing Tatum
E. Dwalin
F. Tyrion
G. Auckland

KEY A, B, and E

THURSDAY 12/18

White Collar | 9–10PM | USA

SERIES FINALE The six-season caper comes to a close and answers our burning questions: Will the story line be tied up for Matt Bomer's semi-reformed con man Neal Caffrey? Should fans read anything into the Frenchiness of the episode's title, "Au Revoir"? "Yes and...yes," showrunner Jeff Eastin says with a laugh. "I'm really proud of the finale. Whether or not the audience will forgive us, I don't know." Ominous! Considering Rebecca's death in the season premiere and the fact that the Pink Panthers are pretty hardcore, nothing on *White Collar* is a safe bet anymore. "The show has a happy ending depending on which character you're talking about," Eastin says. "I think it's a fitting end to Neal's character. Twitter will light up quite angrily at some point, but I think fans will appreciate the finale as a whole."

The iHeartRadio Jingle Ball 2014

TV | 8–9:30PM | THE CW

The show boasts performers Nick Jonas, Taylor Swift, Iggy Azalea, Sam Smith, Ariana Grande, 5 Seconds of Summer, and Meghan Trainor—who all RSVP'd "Maybe" to Michael Bublé's event on Facebook, but only because they were too polite to click "No."

People Magazine Awards

TV | 9–11PM | NBC

The inaugural ceremony honoring "cultural forces of the year" will include appearances by Jennifer Aniston, Kevin Hart, and Michael Keaton, plus performances by 5 Seconds of Summer and Maroon 5. (Maybe Ben Folds Five will sneak in as well?)

Project Runway: Threads

TV | 10–11PM | LIFETIME

SEASON FINALE The children-only offshoot ends after the feds bust them for violating countless child-labor laws.

The Colbert Report

TV | 11:30PM–MIDNIGHT | COMEDY CENTRAL

SERIES FINALE Stephen Colbert is dead, long live Stephen Colbert!

FRIDAY 12/19

Night at the Museum: Secret of the Tomb

MOVIE | PG | 1 HR., 37 MINS.

The franchise brings famous museum exhibits to life for a third go-round, this time with Rebel Wilson. Fun! If they ever make another one, here are some setting and casting ideas:

The Louvre Tilda Swinton as Mona Lisa, Scarlett Johansson as Venus de Milo

MoMA Daniel Day-Lewis as Dalí's melting clock, Jonah Hill as Andy Warhol's soup can

Rock and Roll Hall of Fame Russell Brand as Jimi Hendrix's guitar, Stevie Nicks as Stevie Nicks' shawl

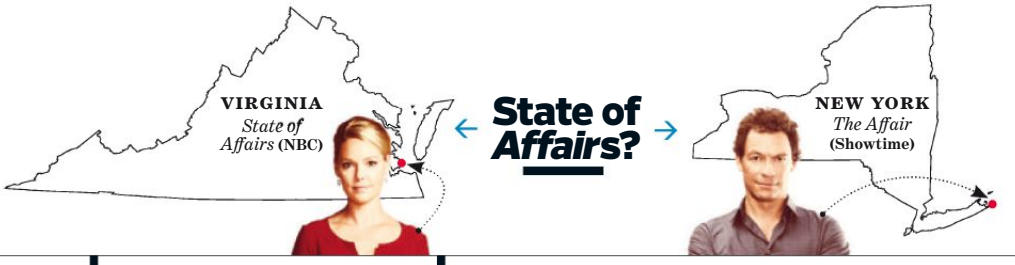
ABBA Museum Robyn as all members of ABBA

All Hail King Julien

STREAMING | NETFLIX

SERIES DEBUT The royal lemur from DreamWorks' *Madagascar* franchise gets his own original series. Your move, Olaf.

MICHAEL BUBLÉ'S CHRISTMAS IN NEW YORK: PETER KRAMER/NBCU; *THE HOBBIT: THE BATTLE OF THE FIVE ARMIES:* MARK POKORNY; *WHITE COLLAR:* GIOVANNI RUFINO/USA NETWORK; THE IHEARTRADIO JINGLE BALL 2014: CHELSEA LAUREN/WIREIMAGE.COM (3); ANISTON, GEORGE PIMENTEL/WIREIMAGE.COM; *NIGHT AT THE MUSEUM: SECRET OF THE TOMB:* JOE LEDERER; SWINTON, STEVE MACK/FILMMAGIC.COM; VENUS DE MILO: FRANCOIS LOCHON/GAMMA-RAPHO/GETTY IMAGES; HILL: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; SOUP CAN: JAMES KEYSER/THE LIFE IMAGES COLLECTION/GETTY IMAGES; BRAND, CARL COURT/GETTY IMAGES; NICKS: LARRY HULST/MICHAEL OCHS ARCHIVES/GETTY IMAGES; ABBA: MICHAEL PUTLAND/GETTY IMAGES; ROBYN: RINDOFF/LE SEGRETAIN/FRENCH SELECT/GETTY IMAGES; *ALL HAIL KING JULIEN:* NETFLIX/DREAMWORKS ANIMATION



Annie

MOVIE | PG | 1 HR., 58 MINS.

"I think I'm gonna like it here," said audience members in the theater that wasn't showing *Annie*.

Comedy Bang! Bang!

TV | 11–11:30PM | *IFC*

SEASON FINALE Lonely Island join Scott Aukerman and Reggie Watts for some holiday high jinks! And as you can see, it will be a lively evening.

The Late Late Show With Craig Ferguson

TV | 12:37–1:37AM | *CBS*

SERIES FINALE The Scot's final guest will be Jay Leno. "Oh, just dropping by," he says, as he looks around to case the place.

Mr. Turner

MOVIE | R | 2 HRS., 29 MINS.

Mike Leigh directed Timothy Spall as the famed British painter, which I suppose will do until Hollywood gives us the Bob Ross biopic that we deserve.

SATURDAY 12/20

Back to Christmas

TV | 9–11PM | *ION*

A woman gets a second chance when she goes back in time to the Christmas before she and her beau split up. "Aaah!" screams Nick Cannon.

The Missing

TV | 9–10PM | *STARZ*

Tony and Emily continue their eight-year hunt for their son in France, though most of the police have given up. Classic France!

Saturday Night Live

TV | 11:30PM–1AM | *NBC*

Amy Adams hosts; musical guests One Direction ask her to buy them beer from the 7-Eleven.

SUNDAY 12/21

Mulaney

TV | 7–7:30PM | *FOX*

It's on at a new time, so take note, *Mulaney* viewer.

Top 10 Restaurants With Food Network Magazine

TV | 9–10PM | *FOOD*

Bobby Flay presents a list of places that aren't Guy Fieri's Times Square restaurant.

The Real Housewives of Atlanta

TV | 8–9PM | *BRAVO*

NeNe preps to debut her clothing line live on air in Tampa, which everyone knows is the Milan of Florida.

Homeland

TV | 9–10PM | *SHOWTIME*

SEASON FINALE WHAT ARE YOU DOING, SAUL, GET THAT BABY OUT OF HER LAP!!!

The Affair | 10–11PM | *SHOWTIME*

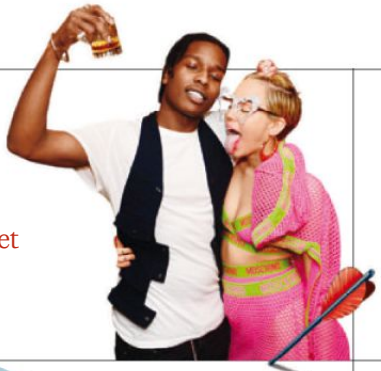
SEASON FINALE After the ninth-episode cliff-hanger, the big question now is, Will Alison (Ruth Wilson) choose Noah (Dominic West), Cole (Joshua Jackson), or neither? "She's going to come to a place of calm and peace," Wilson tells us of the finale, which she says picks up 10 months later. "But things happen. A huge event takes place, so almost the decision is taken out of her hands in some ways—someone else does it for her." And, of course, there's still a murder that needs solving. "There's a form of resolution there," Wilson hints. "Someone is accused of it, but it does keep you wanting to watch the second season."

KATHERINE HEIGL: NINO MUNOZ/NBC; DOMINIC WEST: STEVEN LIPPMAN/SHOWTIME; *ANNIE*: BARRY WETCHER; *COMEDY BANG! BANG!*: CHRIS RAGAZZO/IFC; *MR. TURNER*: SIMON MEIN; *BACK TO CHRISTMAS*: ION TELEVISION; *THE MISSING*: STARZ; ADAMS: D DIPASUPIL/FILMMAGIC.COM; *MULANEY*: RAY MICKSHAW/FOX; *FLAY*: RICH FREEDA; *HOMELAND*: MELANIE CLEARY/SHOWTIME; *THE AFFAIR*: MARK SCHAFER/SHOWTIME

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Cameron Diaz—and Miss Hannigan—deserves so much better.



When celebrities attack: the art-fair edition

The Burt Reynolds Auction: one-stop Christmas shopping

We love it when this guy is the Elephant (Man) in the room.

Sigourney Weaver is the true divine being in *Exodus*.

How did *SNL* cut its only skit worth airing?

Jamie Lee Curtis joins Ryan Murphy's camp horror series *Scream Queens*, her first return to the genre since those Activia commercials.

What will it take to get these two to come to our holiday party?

Yes, Virginia, there is a Santa Claus! And it's J.K. Rowling gifting us with new Potter tales.

May the Flash be with you, Mark Hamill.

Presumably the Germans have a word for how conflicted we are about how amazing she looks.

Marvel-ous news: Benedict Cumberbatch to play Doctor Strange.

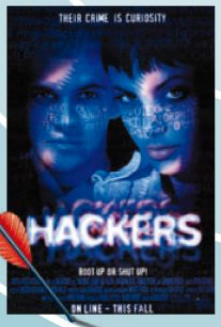
Farewell to our favorite *Sons*.

Sunday, bloody Sunday

Writer-director-actor Chris Rock is three of our *Top Five* Chris Rocks.

Beyoncé becomes most nominated woman in Grammy history. Michelle Williams still happy to be third-most-popular Child of Destiny.

LiLo is reportedly launching a clothing line called My Addiction. In related news, Dina Lohan is shopping a parenting book called *My Meal Ticket*.



Only good thing about the Sony hacking scandal? It reminded us of the existence of this.

Can Laura Dern please be our mom, too?

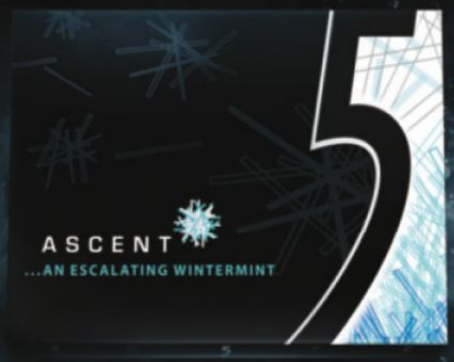
Reptile dysfunction No. 1

Reptile dysfunction No. 2

ASAP ROCKY AND MILEY CYRUS: SETH BROWARNIK/STARTRAKSPHOTO.COM; WEAVER: KERRY BROWN; *THE ELEPHANT MAN*: JOAN MARCUS; DANIEL RADCLIFFE: JAAP BUITENDIJK; *SONS OF ANARCHY*: PRASHANT GUPTA/FX; BEYONCÉ AND WILLIAMS: KEVIN MAZUR/WIREIMAGE.COM; JOSH BOWMAN: RICHARD CARTWRIGHT/ABC; NAZANIN BONIADI: JIM FISCUS/SHOWTIME; SAM WATERSTON: MELISSA MOSELEY/HBO; ELIZABETH MITCHELL: JACK ROWAND/ABC; *PETER PAN LIVE!*: VIRGINIA SHERWOOD/NBC; *EATEN ALIVE*: MOHSIN KAZMI/DISCOVERY CHANNEL; DERN: ANNE MARIE FOX; ROGEN: ALEPAGE/GOLDENEYE/SPLASHNEWS.COM; BERGLAS: GOTHAM/GETTY IMAGES/SPLASHNEWS.COM; BERNBACH: KERRY KNIGHTLEY AND EMMA THOMPSON: DAVID M. BENETT/GETTY IMAGES (2); BLAKE LIVELY: JESSE BAUER/DISDFIX.COM; CURTIS: FREDERICK M. BROWN/GETTY IMAGES; THE BURT REYNOLDS AUCTION: JULIEN'S AUCTION HOUSE; ANNIE: BARRY WETCHER

5 ASCENT GUM

AN INTENSIFYING WINTERMINT



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